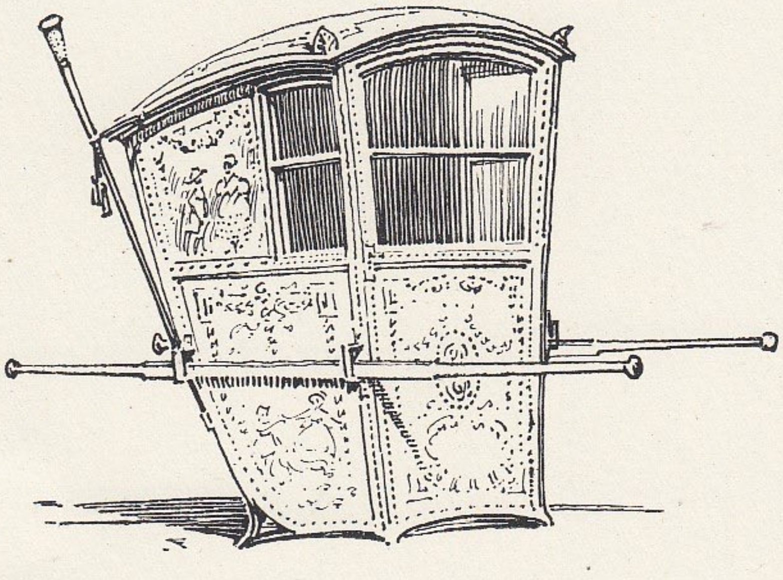
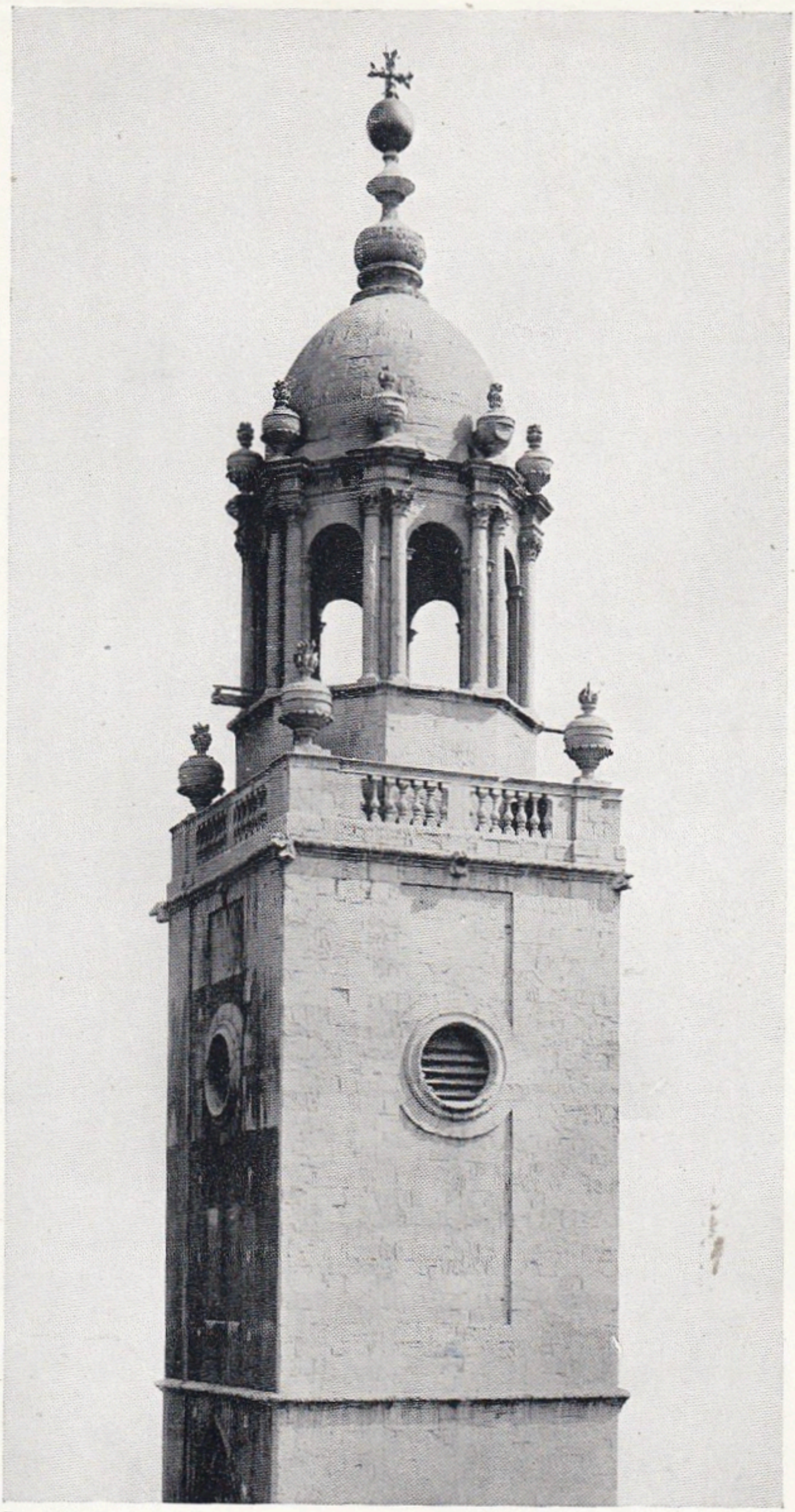
THE
EIGHTEENTH-CENTURY
ARCHITECTURE
OF BRISTOL





Frontispiece

ALL SAINTS' CHURCH—TOWER AND CUPOLA.

Dating from the first quarter of the eighteenth century, and one of Bristol's most cherished possessions, the unknown author has bequeathed an inheritance of the finest quality, worthy to rank with the work of Sir Christopher Wren himself.

THE
EIGHTEENTH-CENTURY ARCHITECTURE OF BRISTOL

BY

C. F. W. DENING, F.R.I.B.A., R.W.A.
Architect

WITH PREFACE BY SIR LAWRENCE WEAVER, K.B.E., F.S.A.
and an
INTRODUCTION BY J. E. BARTON, M.A.

J. W. ARROWSMITH LTD., QUAY STREET, BRISTOL
J. W. ARROWSMITH (LONDON) LTD., 6 UPPER BEDFORD PLACE, LONDON

Published in 1923

Printed in Great Britain by
J. W. Arrowsmith Ltd., 11 Quay Street, Bristol

TO

M. H. D.

AND

M. V. D.

PREFACE

A HISTORY of local architecture pays tribute to what Mrs. Meynell in an essay called " The Spirit of Place," but it does more. So careful and sympathetic a survey as Mr. Dening has made of Bristol's Georgian buildings affords their best protection in days of rapid change.

If his record is a work of piety, my Preface is in some sort an act of penitence, for my youthful hours of leisure were spent in an eager study of mediæval Bristol, and I had small love for her eighteenth-century landmarks. Those were days when we burned like Mr. Ruskin and quoted darkly his fervent words about " the foul torrent of the Renaissance," but we are all Georgians now, in our love of the eighteenth century as in our loyalties. We can savour the quiet English humanism with which Wren built on the colder art of Inigo Jones, no less than the more imaginative splendours of the Middle Ages.

It is seen now that all architecture in the line of an honest tradition is worthy of study, not only as part of the story of the Mistress Art, but as a commentary on the development of social life. If the record in letters of Bath and Bristol were to be obliterated, it would be possible for an acute mind to recapture no little of their story from a study of their buildings. Bristol cannot claim as a special possession such pervading personalities as the Woods, father and son, who wear the name of " Wood of Bath " like a title, though they threw us substantial crumbs in the Exchange and Markets. Nor can we boast such a giant amongst speculative builders as Ralph Allen, that Mæcenas of quarrymen.

Mr. Dening has made the most he can of William Halfpenny, better known as an amusing purveyor of trifles in the Chinese taste, but he is not in the category of the Woods. The giant Vanbrugh only skirted our border at King's Weston, and James Gibbs did no more than a piece of furnishing in the Colston monument. James Wyatt and Charles Dyer might have been an answer to the Woods of Bath, but their town-planning schemes came to naught. Royal York Crescent marks what splendid use could be made of Clifton's prospects with a plan on a big scale. Isaac Ware's Clifton Hill House shows how admirably he would have done had he been given larger scope.

If we are to claim a local architectural hero it must be John Strachan (though the name is suspiciously Scottish), the designer of Redland Green Chapel; but he is not of great stature, and must frankly be regarded as a reflection of the Woods, with whom he was associated at Bath.

The Greek Revival does not seem to have touched Bristol until the beginning of the nineteenth century, and Smirke's work does not excite. We are fortunate in having Professor Cockerell so well represented, and Pope served the city as well with St. Mary's-on-the-Quay as did Dyer with the Victoria Rooms.

When all is said, eighteenth-century town architecture is not so much an affair of known men as of an age of craftsmen in a developing tradition. They have enshrined for us what Robert Louis Stevenson observed as " the spirit of a country orderly and prosperous, a flavour of the presence of magistrates and well-to-do merchants in big wigs . . . something certain and civic and domestic is all about these quiet staid shapely houses, with no character but their exceeding shapeliness and the comely external utterance that they make of the internal comfort."

Mr. Dening has done faithful service to Bristol by his learned and apposite notes on the City's heritage of building. If the houses that mark the dignified and urbane life of Bristol's bygone days are to be wiped out, and with them the history of our forefathers, ignorance of the work they left cannot henceforth be pleaded. Our author's greatest reward will be the growth, not only of a good conscience in those who are willing and able to stay the hand of the destroyer, but of an active zeal for the City's architectural honour.

LAWRENCE WEAVER.

38 Hamilton Terrace,
London, N.W. 8,
September, 1923.

INTRODUCTION

THE palpable contrast of old and new, which adds so much to the pervading romance of a City at once ancient and commercially progressive, is not wholly favourable to the study and appreciation of those eighteenth-century buildings with which this book is concerned.

In Architecture, as in every other form of thought and expression, the spirit of the eighteenth century is classical. Aiming always at the effect of unity, it consciously subordinates the parts to the whole. Hence it is not satisfied with fine proportions in its individual works. It seeks to correlate those works into satisfactory groups; and, if it could have its way without obstacle, would so organise the lay-out of streets, promenades, squares, circuses, and crescents, as to absorb an entire town or city into one concerted scheme.

Nature herself, in the hands of the classical landscape architect, assumes a logical and regulated charm. Wild natural features are subdued to an orderly universe, where man and his dwelling become monarch and centre of all they survey. Interludes of studied rusticity—what Lady Catherine de Bourgh would call " a prettyish kind of a little wilderness," for instance—serve only to enhance the symmetry of avenues, prospects, and vistas, radiating to the horizon from a foreground of immaculate turf, set off by balustraded terraces, statuary, and ornamental water.

This omnivorous ambition, not satisfied unless it can reduce the whole human environment to visibly rational terms, is the keynote of the classical genius, and the secret of its fascination. The beauty that enchants us on a quiet spring morning in the gardens of Versailles, with no intruding populace to disturb the impression, is fundamentally an assertion of man's dominion over Nature. We may call it, if we like, an artificial beauty. Certainly it has little in common with those more exciting sorts of beauty, in which we feel ourselves swept along by streams of life that are beyond our control. But none the less, this classical conception of the beautiful has something that responds to an eternal instinct and demand of the intellect; and ages like the eighteenth century, when this special instinct was uppermost in the civilised world, achieved through classical architecture a genuine self-expression.

Even in his own day, however, the classical architect's reach exceeded his grasp. He was not permitted to swallow cities whole, and luck would not always clear his way by a general conflagration. In any case, then as now, he had to reckon with authorities and vested interests. Wren's general plan for the re-building of London after the Great Fire—a plan that is extant, and reveals his commanding mind—was stillborn. The exclusively classical creation of eighteenth-century Bath was due to a series of propitious circumstances not likely to occur elsewhere ; and the preservation of Bath as we know it, so little impaired that it retains the atmosphere along with the details of the period, may rank with Pompeii among history's rare windfalls. The classical could not hope to oust the mediæval in a city of continuous tradition like Bristol ; but the quantity and co-ordination attained by classical building in Bristol before 1800 would suggest a remarkable turn for collective enterprise among citizens, not less than on the part of builders.

Social and economic changes, unfortunately, have overlaid or disfigured these streets and squares whose original effect depended on completeness of grouping, appropriate colour-treatment, and the aroma of discreet gentility. Prosperous nineteenth-century merchants were not content with dignified houses on low ground near their wharves. Fashion and the fresh-air cult translated them to detached villas, conceived in crude emulation of Tudor mansions or Venetian palaces ; all horrid, but descending in the scale of horror, from pretentious exuberance to amorphous smugness. The eighteenth-century residential quarters, once so urbanely trim and hushed, sank gradually from neglect to squalor. Such typical houses as escaped reduction to slumdom or to business offices found another enemy in the taste of their occupants. Fine mantelpieces, grates, and other fitments shared the fate of Georgian chairs and sideboards, and were relegated in favour of bulbous abortions more congenial to the chiffonier, the sofa, and the plush suite. Divided panes gave way to blank sheets of glass, so that what was once a charming and significant window became, architecturally speaking, a yawning chasm in the façade. Glazed apertures for lighting were sawn through panelled doors ; or failing this, the panels were " picked out " in colours of contrasting hideousness. The mutilations to which our eighteenth-century houses were subjected in the Victorian age deserve a high place among memorials of human futility. Imagination is needed to appreciate duly the subject of this book—imagination that can fill the gaps, discard the accretions, and revive the dignity and quietude which were formally inseparable from English domestic art at its best. No mental exercise is more useful for the layman than to compare a Queen Anne or Georgian exterior as we see it to-day with an architectural drawing of the same thing. The comparison will teach him what to look for, and what to leave out, if he is to understand the purpose of classical design.

We live in a world of transition and chaos, where mechanical industrialism has starved out the traditional crafts of the people, with the result that fine architecture, along with the fine arts in general, is now isolated from common interests. We find it hard to imagine a social unity in which the art of the designer and the craft of the executant were merged. In a healthy society the arts of the few are rooted in the crafts of the many; the artist is only a major craftsman, and the craftsman is a minor artist. Eighteenth-century England had thousands of working masons who from their own knowledge and training could carry out more or less correctly, but always with spirit, the details and ornament of the classical orders; and the auxiliary craftsmen, in wood or plaster or iron, were equal to the masons in ability and initiative. Given such conditions, the buildings of a nation are neither individual caprices nor commercial jobs. They become a document of the national temper and mind. The architecture of the eighteenth century, therefore, offers more than an æsthetic study. It is the history of an age made visible; a sort of history, moreover, that cannot lie. Written history is often false or biased. History expressed in the works of a whole community is always trustworthy, because the utterance is spontaneous.

Psychologically the eighteenth century was a period of equilibrium between the old romantic spirit, that had passed away with the Stuarts, and the new imaginative life that was to follow the French Revolution. Peaks and abysses of emotion—the mysticism of great visionaries or poets—were outside its experience and its art. It could not have produced a Shakespeare nor a Shelley. The fastidiousness of Addison, the wit of Pope, the ease of Goldsmith, and the common sense of Johnson are typical of its mental quality and range. Matthew Arnold hits off the period very well when he calls it "the age of prose and reason." Our Georgian ancestors followed Horace, their favourite classical poet, in praising the golden mean. Their energies were material. They believed in established order and comfort, and built up the Empire on sound commercial lines. In the intellectual realm they made much of polite taste, but had no use for wild genius. They whitewashed their churches, concealed the eccentricities of Gothic sculpture with decent plaster, and turned the chapels of the saints into pews for the squires. For the mediævalist or the modernist all this implies limitation of outlook. But it is just this limitation, this compactness of view, that gives to eighteenth-century works their historical uniqueness as component parts of one legible picture. No other age, probably, has been so homogeneous in all its products, so wholly of a piece. Its theology, philosophy, literature, scholarship, social ideas, and manners are in precise correspondence with its houses, landscape gardening, paintings, engravings, decoration, china, silver, furniture, clothes and gestures. All these things alike, from Deism and Gray's *Elegy* to snuff-boxes and shoe-buckles, hang together as authentic statements of a single and matured attitude to life.

The Georgian period insisted on seeing everything in a clear light. What it could not comprehend it rejected. By thus defining the scope of its imagination it evolved a race of artists and subsidiary craftsmen who played into each other's hands by concentrating all their subtlety on those qualities that convey a sense of equipoise and refined pleasure, never distracting nor fatiguing the eye. That is why the characteristic eighteenth-century *ensemble* appeals to the cultivated mind, especially in the region of the domestic crafts. It is restful. From time to time we all need stimulus, but we do not want to live with stimulants. If we compare Romney with a Piero della Francesca, a Rembrandt, or a Cézanne, we find him an insipid painter, a skilled and delicate manipulator without exaltation of soul. But the accomplished charm he offers can fall into place, reposefully, in the suave background of a perfectly civilised existence; it exhales a certain social atmosphere; and judicious millionaires pay thousands for a Romney, solely that it may hang in soothing companionship with Chippendale card-tables and settees, an Adam or Wedgwood mantelpiece, and the original decoration of a Georgian apartment.

At its lowest point, no doubt, taste of this order sinks to conventionalism. That is always the peril of connoisseurship, as distinct from a genuine thirst of the mind. But conventionalism and restraint are not the same thing. We are prone, nowadays, to keep our æsthetic appreciation for highly individualised artists who administer—to those who can feel them at all—the immediate knock-down blow. Eighteenth-century architecture, in the details of execution as well as in general design, will show us that vitality and reserve can go together. The architect and all his operatives obeyed the discipline of a prevailing style; but if we look closely (with the help of such teachers as Mr. Dening) we shall find that this obedience by no means amounted to servility or sameness. The lazy brain, that glides vaguely over the surface of things, will sometimes dismiss our familiar rows of Georgian houses with the opinion that they are too uniform to be attractive. For the student they abound in personal touches, and the more we study them the more human and the less rigid we feel them to be. Lovers of eighteenth-century furniture make a similar discovery. They become aware that almost every piece, however simple, is expressive of its maker; but this note of intimacy, suggested in the personal quality of lines and mouldings, is never pushed beyond those limits which his training as an apprentice had taught him to accept. The character of such pieces consists in the fact that they are original, but at the same time part of a tradition. They attract us quietly and hold our affection steadily. They are sociable, without slapping us on the back; not coldly correct, but just right; like interesting but well-bred people, whose individuality is always felt but never obtrusive. If the history of architecture and the kindred arts can prove anything, it proves that the discipline of a common style is the first condition of true freedom for the individual worker. Go-as-you-please gets nowhere. Eighteenth-century work as a whole, in all its degrees from honest competence to exquisite mastery, is marked by consistent care and thoroughness. If we choose to make invidious comparisons of age with age, we may allege a certain narrowness in this classical ideal, which sets up the human reason as supreme and self-sufficing, and excludes from art whatever is not amenable to reasoned canons of proportion. But there is no mistake more gratuitous than to demand from one age the qualities of another. In its own forms of beauty the eighteenth century achieved excellence because it had the enviable gift of knowing its own mind. It did not wander about in worlds not realised. Clear principle and solid practice marched together; and where the practice fell short, a recognised standard of criticism was always at hand to detect the flaw.

Gothic revivalists have argued, with more zeal than perception, that classical architecture can never be truly English because it was imported from abroad. The simple truth is that Gothic art died a natural death; and when that happened, the classical tradition of the Roman Empire reasserted itself, not less naturally, in the mind of Europe at large. Italy was only the starting-point of an inevitable movement. Masters like Inigo Jones and Wren did not copy Italian styles. They first digested and then Anglicised them. Wren set out to inspect the classical buildings of Europe, but never got so far as Rome. He built St. Paul's without having seen St. Peter's. The English genius is intuitive. It catches fire from a few hints, absorbs, blends, and makes something entirely its own. We have never been a race of mere importers. What we annex we transform. The English style is a fundamental quality—a strain that runs continuously from Saxon times, and reveals itself through every architectural guise, whether Romanesque or Gothic or Renaissance. The sound judgment of our fourteenth-century masons, by devising the Perpendicular treatment, preserved the sobriety of our Gothic work for two centuries more, while continental Gothic wallowed through every stage of flamboyant degeneracy. And this same instinct of reserve, that leads the craftsman to respect his medium, and teaches him that he must not overload nor torture it, distinguishes all that is typically English in Renaissance art.

No doubt exotic tendencies cropped out in English work here and there; but they were promptly recognised and censured. In our Bristol examples, civic or domestic, we are not likely to encounter these departures from English feeling. It was through pride the angels fell; and Pope is gently satirical at the expense of ambitious magnates who Italianised their mansions and sacrificed home comforts for pomp. Whenever we come across a really ugly thing in the eighteenth century, we may be sure it was made for some travelled *dilettante* or his imitators. The intellectual or social snob, then as now, would affect foreign taste in the hope of impressing his neighbours; and even master craftsmen were now and then betrayed into pandering to this weakness of their wealthier patrons. Chippendale himself is a case in point, with his " Chinese " nonsense and his lapses into the French Rococo. Most of his customers, luckily, could not afford these elaborate absurdities. They still fetch high prices from mere collectors, but discriminating lovers of English art will not look at them twice. The English eighteenth-century tradition is severe. Study at South Kensington or in the Wallace Collection the clever work of continental countries during the same period, and you will soon feel that their production as a whole, in stone or wood or metal or ceramics, is feverish and overdone, by contrast with our grave and pure English manner. Even in the latter and less masculine half of the century we can see that the so-called " Greek " taste of the Adams and the allied " Etruscan " efforts of Wedgwood were unconsciously and wholly English. In theory these innovations aimed at stricter classicism of design. In practice they were only one more instinctive elimination of Italian or French influence, one more assertion of our great insular doctrine that discretion is the better part of ornament.

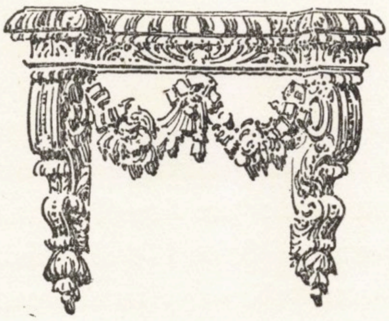
Examine a characteristic early Georgian dwelling-house, brick-built with stone dressings, and substantial but not palatial in size. Adornment is spared; but there is no mechanical uniformity of surface. Brick and stone alike have that subtle interest of texture and colour which only comes when every block or course has been individually treated, carefully handled, and lovingly set into place. Panels, stairs, shutters; keystones, fanlights, knockers; pavings, scrapers, railings: can anything surpass them for homely distinction, for reticent and abiding charm? Here is endless variety without extravagance; fertile invention, but nothing freakish; the assured but not too facile accomplishment of men who knew and loved their work, but did not wear their hearts on their sleeve. These men were lineal descendants of the English mediæval craftsman who designed his monumental brasses with an almost Egyptian contempt of superfluity. Like Baskerville, our typical eighteenth-century printer, they were masters not only of form but of spacing: could accept a plain interval without itching fingers, and understood the secret of leaving well alone. The houses they built were symbolic of the ordered, diligent, unhurried life that went on within. From these staid provincial interiors, rather than from gilded and Frenchified saloons, we are able to recapture the normal spirit of the eighteenth century. Brocaded gowns and flowered waistcoats—staled by the theatre—give place to an everyday costume whose commoner fabric and subdued tones enhance, not diminish, its inherent suitability and refinement. The frosty accumulation of alien and machine-made objects is unknown in this setting. Beauty is not aped and travestied, but follows inevitably from the nice consideration of utility and comfort. All the appointments have a personal note: the fire-place with its fender and trivets of "primrose-pale" English brass; Bristol delft dishes neatly ranged on the dresser; the shimmer of waxed table-tops in the candle-light. Serenity reigns, because quality comes first. Furniture is made to last; of wood scrupulously chosen and seasoned, with drawers that fit to a hair and slide with a touch. And in housewifery, as in craftsmanship, nothing is not good: fine linen, pure bread, sound beer, slow cooking; the genial lore of the still-room; in a word, all that lost domestic art for which in these days we substitute domestic science.

INTRODUCTION

Bristolians who appreciate Bristol are grateful that its heritage of classical architecture has found an expositor so intimate and scholarly as Mr. Dening. His book is a work of love, and should encourage us to use our own eyes, in our own City, less casually and more intelligently. He shows us how much is to be gained by an instructed vision. If, with his guidance, we repair that neglected faculty, and supplement knowledge with a little human comprehension, we shall find in these local eighteenth-century buildings no mere aggregate of architectural features, however charming, but the true portrait of a past age, alive and full of character.

J. E. BARTON.

The Grammar School House,
Bristol,
September, 1923.



AUTHOR'S NOTE

IT is difficult to realise that nearly a quarter of a century has elapsed since I began a serious study of the Architecture of Bristol, more particularly that of the eighteenth century. During that time a great number of buildings (and in some instances whole streets) of architectural value have disappeared, and one cannot ignore the fact that in many cases the new buildings are devoid of the architectural character possessed by those they have supplanted. What an opportunity arose when Victoria Street was in the making, and how lamentable is the haphazard manner in which the Tramways Centre has been permitted to grow. Certainly a mediæval city presents a problem teeming with difficulties ; but a series of new frontage lines cannot do otherwise than aggravate the evil of congested traffic routes and dangerous crossings, to say nothing of the loss of an architectural lay-out worthy of the traditions of a great city.

Whilst this volume does not pretend to be a complete record of the eighteenth-century work as exemplified in Bristol's examples, I trust that the illustrations are sufficiently varied to preserve in permanent form the æsthetic qualities of one of the most interesting phases of English Architecture.

To those of my confrères who may take exception to the chapters which deal with the outline of the History of Architecture and her attendant crafts may I point out that my object is to arouse an interest in those to whom Architecture is little more than a term, and to stimulate and sustain the interest of others who have more than a nodding acquaintance with the Art.

Although Architecture to-day receives but scanty recognition from laymen generally, there is a welcome sign that a revival is at hand, and that after a lapse of over a century the most ancient of the Arts is again commanding attention. The prevailing tendency to-day is to reduce everything to an economic basis. If it can be conclusively proved that " Architecture " pays, this potent fact will enrol a vast number of adherents.

An imposing façade *does* make a difference, and when a whole street is considered and an architectural treatment is carried out (not merely an

AUTHOR'S NOTE

"Improvement" scheme that only amounts to a new building line for the purpose of street widening, but a comprehensive plan whereby the direction of a street and the opportunities and facilities of an area are considered), the result will be found to be commercially sound. A quarter of a century ago the London County Council decided upon the formation of a new thoroughfare; a vast amount of rebuilding was involved and the lines of a wide street were laid down, which it was prophesied would develop into a wilderness, for the sites could never realise profitable rents. The whole of the sites have been now disposed of, buildings of no mean character have been erected, the very environment has been changed, and the result is that an area which originally yielded £92,000 a year in rates will shortly produce £350,000. This has been accomplished in the new Kingsway, which is only three-eighths of a mile in length.

ACKNOWLEDGMENTS

In venturing to undertake the publication of this work I am fully conscious of my inability to do anything like justice to the subject. Should the book meet with success, those whose help and encouragement have always sustained me will share it, whilst no one but the Author shall bear the burden of failure. I am indeed grateful to those who incited me to action, for the additional hours I have spent in research and the value that has accrued therefrom.

For kindly consenting to write a Preface and for his valuable help and criticism I am greatly indebted to Sir Lawrence Weaver, K.B.E., the more so because he so readily acquiesced during a period when great demands were being made upon his time as a Director of The British Empire Exhibition.

I am equally indebted to Mr. J. E. Barton for his Introduction. Amongst his numerous activities he too found time to give me his support, to read the proofs and to make many suggestions. His keenness upon Art matters is well known, and no words of mine are needed to emphasise his brilliant ability and knowledge.

ACKNOWLEDGMENTS

I am glad to have this opportunity of expressing my gratitude to the Rev. R. T. Cole. From his wonderful collection of architectural data, from the Christ Church records and from his great knowledge of local work in particular, he has given me the most valuable information and help.

To Mr. G. H. Oatley I am obliged for kindly loaning me various measured drawings by members of his staff.

To Mr. J. E. Bullock for his excellent drawing of the Exchange and to Mr. Clemes for his valuable collection of details I tender my warmest thanks; both kindly undertook the preparation of certain drawings expressly for my use.

I have also to thank Mr. Ruding Bryan for permitting me to reproduce his drawings of Redland Green and Redland Court.

To my friend Mr. A. C. Fare I am very much indebted for his characteristic drawing on the first page of this book and his delightful chapter terminals, all of which he specially prepared for me.

Almost the whole of the Historical Notes are from Latimer's *Seventeenth, Eighteenth and Nineteenth Century Annals of Bristol*, that inexhaustible and reliable source of information. With one or two exceptions the whole of the photographs have been specially taken for this work by Mr. Bromhead, whose indomitable patience, allied to his professional keenness, is self-evident in the illustrations so admirably reproduced.

Last and not least, I wish to express sincere appreciation of the help and assistance given me by the Publishers.

In conclusion, I wish to acknowledge my indebtedness to all who so readily offered every facility for inspection and photographing, and to express my gratitude to those who have subscribed for this book and made its publication possible.

C. F. W. DENING.

Gaunt House,
Orchard Street,
Bristol,
October, 1923.

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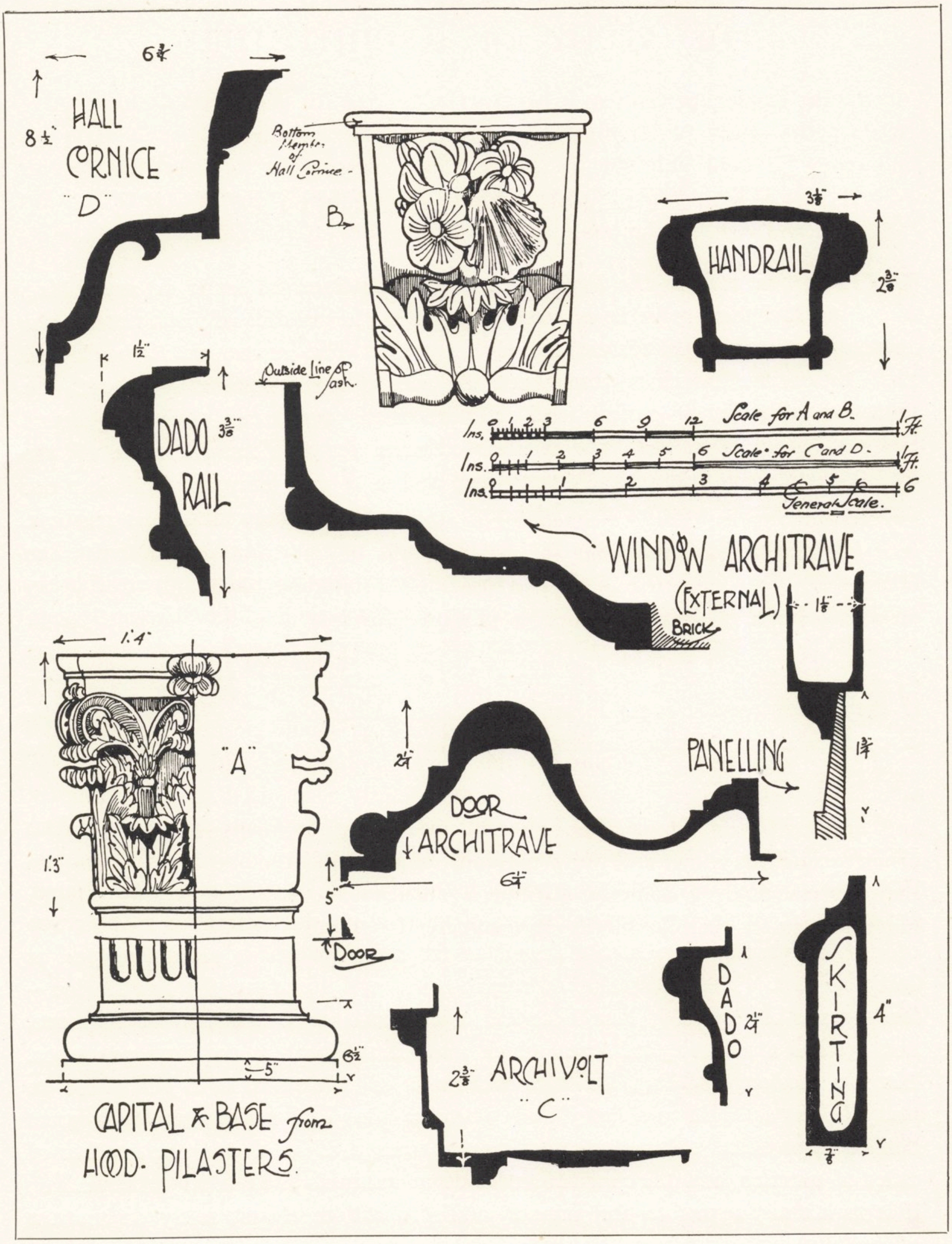
THE STUDY OF ARCHITECTURE

WHEN one realises the importance of the fundamental art it is astonishing to find that, apart from those engaged in the practice of Architecture, the mistress art to-day is almost entirely ignored. The numerous Archæological and Antiquarian Societies throughout the country are concerned more with the evolution of styles or periods and their historical significance than with actual design. More often than not in their estimate the architectural value of the building increases automatically with age, and it is only recently (and that not generally) that the work of the eighteenth century has come within their purview. If it were generally recognised that Architecture, however decadent at times, has never come to a standstill, but that to-day she is the residuary legatee of every foregoing period from the first rock-hewn dwelling or mud hut down through the ages to the present day, those who are so ready to preserve from demolition an old building could do far more for the community, let alone posterity, if they were equally eager in preventing the erection of " buildings " and the carrying out of " improvements " by those who are wholly incompetent to undertake such schemes.

The majority of people fail to recognise Architecture as an Art; painting appeals to them more readily in this connection, and for this reason, that undoubtedly the portrayal upon a flat surface of many planes (take a head, for example), or the apparent distance of miles contained within an inch or two of canvas, produces an instant appeal to the beholder and is readily grasped as being an Art. The fascination of ruins excites and stimulates the imagination—for a venerable building has historical associations or is redolent of romance, and age has a softening influence which alone is sufficient to call forth reverence. But the modern building, be it architectural or otherwise, is a job where so many bricks are laid per day; and whatever the final result may be, a great deal of importance will be attached to the acreage of its floors, the number of miles of corridor, and the quantities of various materials used in its construction; if it makes any appeal to the general public it will be almost solely on account of its size.


6¾"
8½"
HALL CORNICE "D"
Bottom Member of Hall Cornice.
B
HANDRAIL
3⅛"
2⅜"
1½"
DADO RAIL
3⅜"
Outside Line of Sash.
Ins. 0 1 2 3 6 9 12 Scale for A and B. 1 Ft.
Ins. 0 1 2 3 4 5 6 Scale for C and D. 1 Ft.
Ins. 0 1 2 3 4 5 6 General Scale.
WINDOW ARCHITRAVE (EXTERNAL)
BRICK
1⅛"
1'4"
"A"
1'3"
2¼"
DOOR ARCHITRAVE
6¼"
PANELLING
1¼"
5"
DOOR
6½"
5"
ARCHIVOLT "C"
2⅜"
DADO
2¼"
SKIRTING
4"
⅞"
CAPITAL & BASE from HOOD PILASTERS.

No. 1 TRINITY STREET.
JOINERY DETAILS.

Measured and drawn by F Clemes.

THE STUDY OF ARCHITECTURE

In the eighteenth century it was part of an English gentleman's education to embrace the study of Architecture. Sometimes he became a competent critic, and often he built only for the purpose of possessing an architectural treasure, even if it was limited to a garden house. Undoubtedly his knowledge of the " Science and Art " of building added considerably to the enjoyment of travel, whether at home or abroad.

The relationship of Science and Art has been aptly summed up as follows : " Sciences never generate Arts directly out of themselves. An intermediary inventive mind must make the application by using its originality. A Science only lays down the lines within which the rules of the Art must fall, laws which the follower of the Art must not transgress, but what particular thing he shall positively do within these lines is left exclusively to his own genius."[1]

A building expressly designed for a purpose will always more easily and at less cost perform the functions for which it was brought into existence than one of another type converted to such a use, and a building should, if treated in an architectural manner, proclaim its purpose—for instance, old Newgate Gaol.

An illuminated sign should not be necessary to prevent the mistaking of a picture house for an adjoining bank ; this, of course, is an exaggerated instance, but it sufficiently emphasises the fact that buildings should possess characteristics essentially their own. Certain features have through use and custom become associated with various purposes, and are instantly recognised in their different capacities. Bay windows were brought into being originally for the purpose of increasing the view, and were naturally used in the rooms most frequented ; they are essentially a domestic attribute ; their use in seaside hotels is certainly more reasonable than in blocks of commercial buildings.

Some of the influences that governed the structure of old buildings have to a great extent disappeared ; and although buildings, especially of a domestic nature, should be indigenous, that is, partaking of the nature of their surroundings by the use of local materials, in these days of rapid transit—in a building of any pretension—there is nothing to prevent the introduction of materials from any quarter of the globe.

In studying either an ancient or modern building it is as well to start with the plan, that is the general lay-out and disposition of the various rooms as

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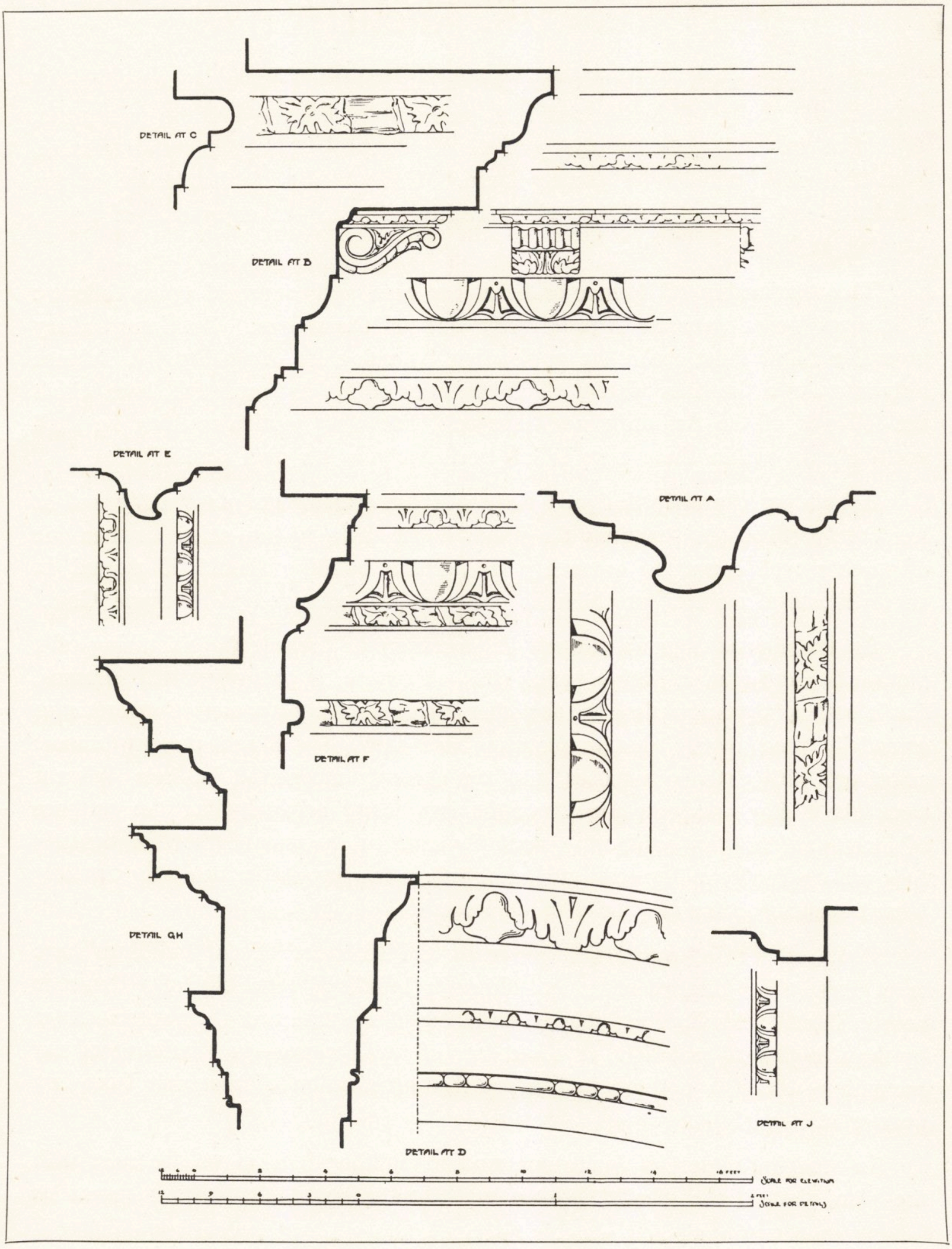
[1] *Talks to Teachers on Psychology*, by William James.



ASSEMBLY ROOMS, PRINCE STREET.
DETAILS OF PLASTER WORK.

Measured and drawn
by G. Doyle.

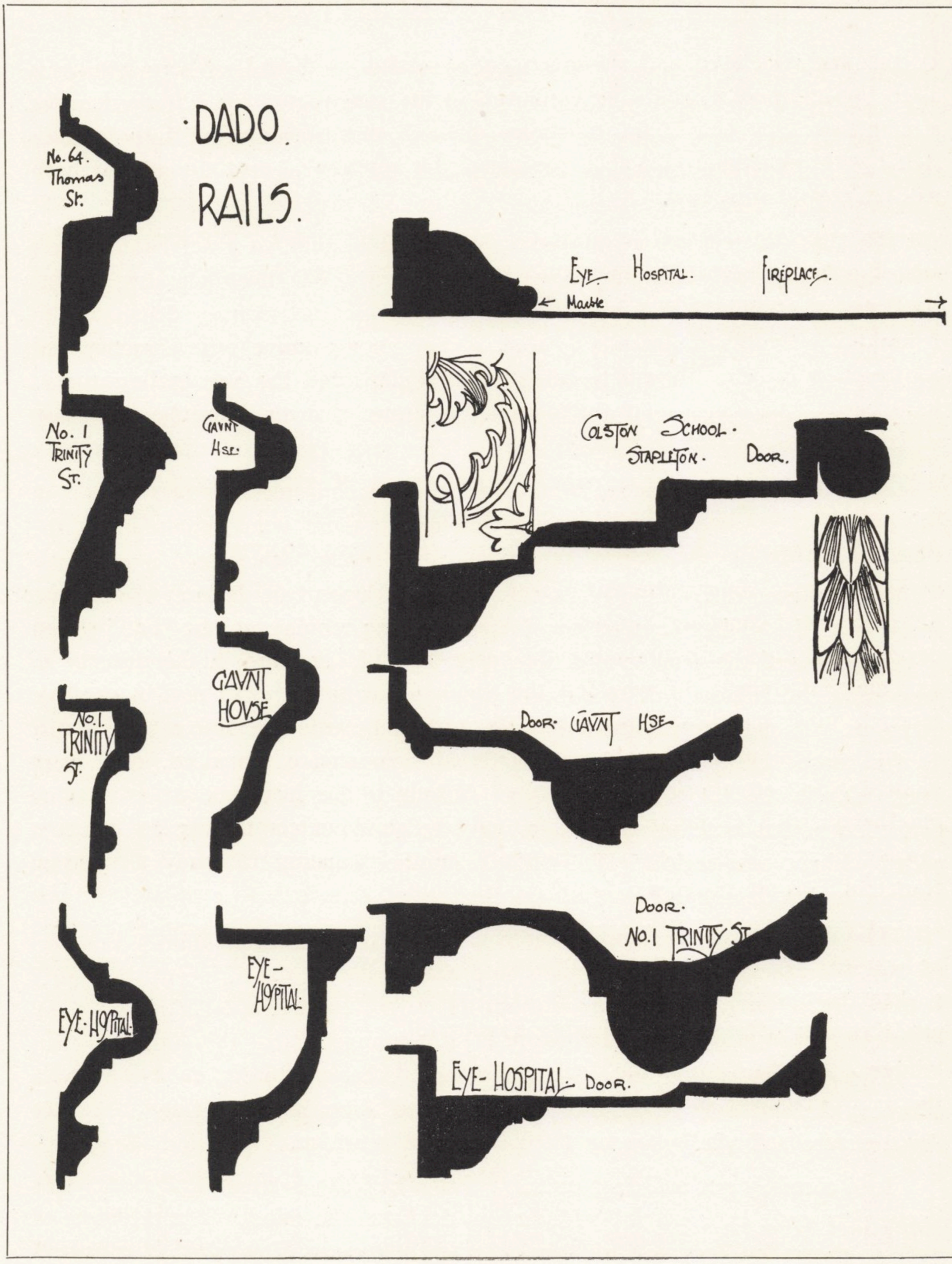
expressed by the floor areas. For such a purpose it is desirable (in the case of a building of any size) to have an actual plan on paper, for it may then be more readily seen how access is obtained to various portions and how light is admitted. Then the treatment of walls and ceilings should be noted, both with regard to their construction and the use of materials. In studying the exterior attention should be given to the general massing, together with the subordination of the less important to the more important parts; lastly, the detail and the personality of the Architect.

Enter St. Paul's Cathedral otherwise than by the great west doorway and the effect of the first striking impression is lost; by this, the only real approach, the building assumes a totally different aspect than if entered by the remaining doors, which are intended for exit only. This axial treatment concerns chiefly buildings of a classic nature where symmetry is of great importance, but in the majority of Gothic churches it was recognised that an added dignity was obtained by approaching the edifice through a western doorway.

Almost everything in Architecture depends upon proportion; from the weaving of the earliest conceptions into something tangible to the building up of the mass and the final modelling of details, all is involved in the subtlety of proportion and balance. There must be proportion in the contrasts that produce harmony. A well-proportioned doorway with delicately enriched members will be far more telling if set in a façade of comparative simplicity. In other words, this is the Art of concentration. Whatever the Art, an excellent test of perfection is that nothing could be relinquished without pauperising and nothing added without over-enriching the whole. Another important factor is the proper balance or relationship of vertical and horizontal lines one to another. If the vertical lines of a building are dominant over the horizontal its appearance will be one of instability; on the contrary, if horizontal lines are too pronounced a depressing effect ensues. It is the happy combination of the two which produces a satisfactory and pleasing structure.

The various projections of cornices and other members, so valuable in affording the stable effect produced by horizontal lines, give light and shade to the structure and vitality under the influence of sunshine.

It is certainly not sufficient to know that a building is scientifically safe; this impression must be conveyed without any doubt to the mind. The thickness of walls is shown by door and window openings, the sense of strength is enhanced



JOINERY DETAILS.

Measured and drawn by F. Clemes.

by the materials used and the treatment accorded to them. Where granite is used, for instance, it would be employed in the substructure, and if the jointing is emphasised by one of the numerous methods of rustication, or if the surface is left with something akin to a rock face, the appearance of additional strength will be greatly increased.

The use of steel and reinforced concrete has become so general that a new factor of safety has come into being; consequently, one does not seek for the thickness of walling or the expression of strength in the manner demanded in a building wholly of brick or stone. This comparatively new method of construction is being so widely employed that the mind has already accustomed itself to its appearance, and automatically is aware that the skeleton is of steel or concrete.

After a general knowledge of the history of Architecture has been acquired, it would perhaps be found of greater interest to those who cannot afford the time for taking up the subject extensively to specialise either upon a particular period or upon some particular feature. The treatment of doorways, windows, fire-places or panelling provides a study of absorbing interest—one should never be satisfied with obtaining the mere date of a feature, but endeavour to seek and understand the why and the wherefore of it. A great deal of valuable research work has been undertaken by amateurs, with the result that a vast amount of additional data has been acquired. As already instanced, apart from modern work, attention can be directed entirely to the historical aspect, leaving out the question of design; but naturally to an Architect the design has first consideration. It is, however, certainly more fascinating to study a building from both points of view.

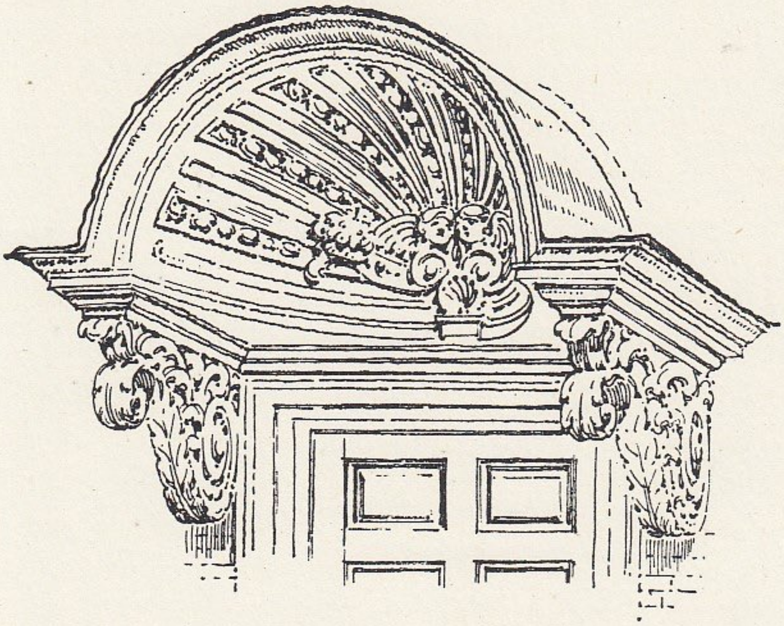
The majority of our ancient churches contain one, and often quite a number, of exquisite examples of mural tablets so prevalent during the eighteenth and early part of the nineteenth centuries. In Bristol we possess a rich collection. Many are so devoid of anything in the nature of " Trimmings " that they rely for effect entirely upon their proportion, their materials and chaste lettering, or script, where there is refinement in every line. In order to appreciate this fully look very carefully at the whole design, the portion allotted to the inscription and the relative size of the letters; then turn your back and endeavour from your mental notes to give a rough indication of your impression; you may even take either a vertical or horizontal dimension and make a drawing to scale. Then compare your sketch with the original and see wherein lies the difference. Is the proportion of width to height in any way correct? Is your inscription occupying too much space, or is it cramped? Did you think the shape and size of the letters mattered so much? Console yourself by going into the churchyard adjoining and look at the latest pure white marble headstone. At the foot or on the kerb you will probably find the name (if not the address) of the monumental mason who supplied it, while near at hand beneath the yew tree may be seen, in strange contrast, two or three stones dated 1760, 1790 or 1810, which were possibly designed and wrought by the great-grandfather of the present-day monumental mason—with a sense of fitness undoubtedly the work of a master man.

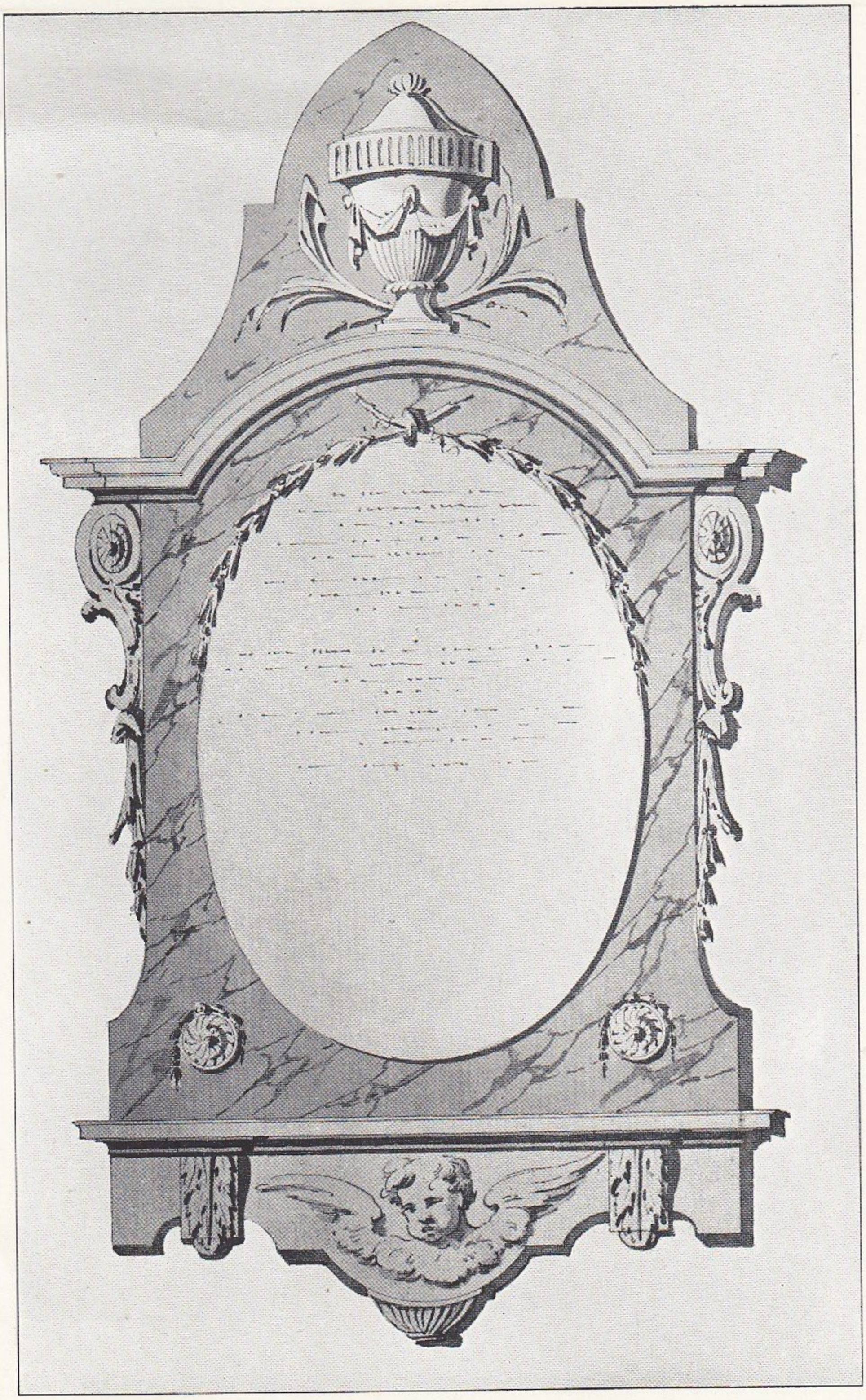
It is not, perhaps, generally recognised that massive Architecture is something more than the mere enlargement of parts. The very fact that a column on a large scale cannot usually be monolithic necessitates jointing; and although this might be accomplished by two stones, three at the least would be used. A shaft with a central joint divides the column into two equal parts, and the sense of unity is lost. Such a detail, however trivial it may appear, must be considered as the first step in the direction of Architecture over that of mere building; it is one of those refinements upon which the whole science and art is built.

Styles or periods may be divided into two groups, those partaking of symmetrical formation and those wherein symmetry is not of the first importance. Both have their own particular advantages and associations, each being the outcome of their primal needs. Every building should express a sense of "unity" and must be homogeneous, and whether or not it is upon symmetrical lines, "balance" must be obtained, and some particular motive must be of sufficient importance to arrest and satisfy the beholder. By "balance" in this particular sense we do not mean the equivalent of symmetry, but that one mass should compensate another, not necessarily of equal volume, but of sufficient importance to prevent a feeling of lopsidedness.

The repetition either externally or internally of a unit of design, such, for instance, as the piers, archway, triforium and clerestory constituting a bay of the arcade in a cathedral, will produce an impressive and rhythmical whole, but it is obvious that if carried to an extreme a monotonous and tiring effect will result. It is, however, surprising how this can be counteracted by a slight and almost unnoticeable variation, and it is in such subtleties that a great deal of the charm and mystery of a building consist. A building appeals to one either from its general mass or some outstanding feature. In a structure of any size the two may co-operate. The Farnese Palace in Rome is an excellent example of a refined and dignified façade saved from monotony by the importance given to the central entrance doorway and the variation of the first floor windows immediately above, together with sculptured escutcheons of the owner.

The emotion of wonderment may be excited by the gigantic or the minute. The Pyramids on account of their immense size, the enormous amount of labour involved, and the sense of eternity conveyed by their very formation (the weight of the structure decreasing with every course of masonry), compel wonder, if not awe; likewise, the infinite amount of care and patience bestowed on minute examples of Chinese and Japanese ivory carvings produce a similar emotion. Although the actual size of a structure may provoke surprise or astonishment, something beyond mere mass is required to render it impressive, and until such a quality is apparent one of the essential attributes of beauty is lacking. Beauty is more than the essence of truth. Truth may be expressed in a cultured and refined manner or otherwise. A building may be truthful, but unless it has the addition of refinement it can never be beautiful.





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MURAL TABLET.
(*See p.* 139.)

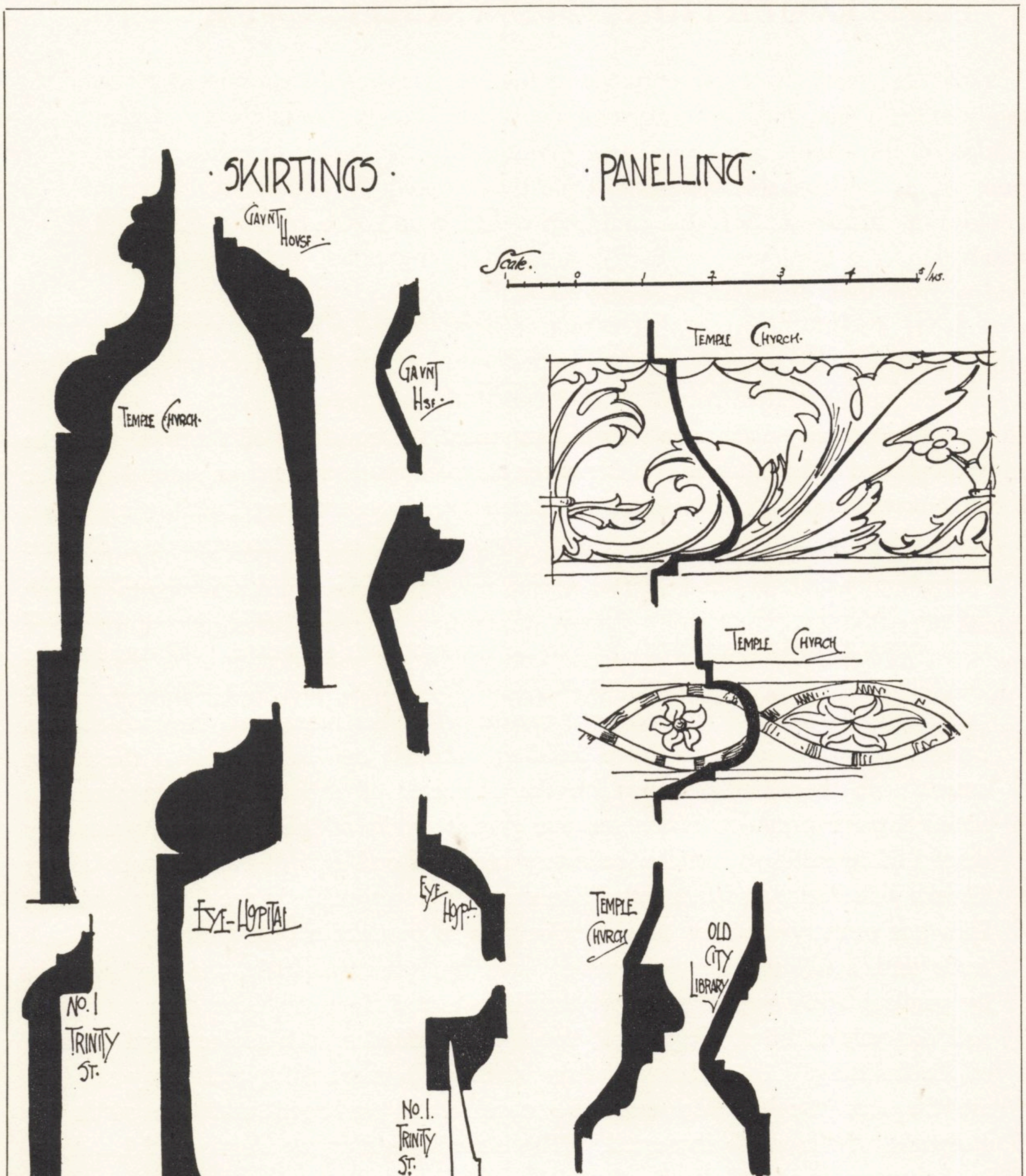
PLATE I.
(*From an original drawing by William Paty.*)

THE EVOLUTION OF ARCHITECTURE

THE intention of this chapter is to trace briefly the architectural evolution, from ancient Egyptian times, through Western Europe to the culmination of the eighteenth-century period in England.

The primary influences which determined the buildings of a nation were the geological and the climatic. It is reasonable to suppose, apart from natural caves or rock-hewn dwellings, that—even in a country where excellent building stone was available—the first habitations would have been of timber construction, likewise that the first column was of timber rather than of stone; for in the former material nature provided the finished article, whereas in the latter man had to construct and shape it, and special tools had to be brought into existence. When, for the purpose of making a building watertight or windproof, clay was added to fill the interstices it quickly hardened, and sun-baked bricks must soon have come into being. It is when the available building materials can be utilised to the fullest extent that they largely determine the character of a building, apart from its actual requirements—as in the massive granite works of the Egyptians, practically devoid of mouldings, and the delicately moulded and refined marble work of the Greeks; the latter treatment would be absolutely impossible in the former material. In a hot country the first consideration was to produce a cool structure. Thick walls with small and deeply recessed openings were essentials, the shadows cast by porticos and eaves of great projection protected the walls from direct sunlight, and not only effectively suggested, but actually added to, the coolness and comfort of the building. In a country where sunshine is more fitful and heavy rainfalls are frequent the lighting areas are considerably enlarged and the pitch or steepness of the roofs increased. The actual planning or shaping of buildings is the outcome of religious and social requirements.

Owing to the small quantity of timber, and that of a kind unsuited for building, the Egyptians, the very nature of whose religion demanded buildings of a permanent character, may possibly have been the first nation to adopt stone. The rock-cut tomb of Beni-Hassan, erected during the twelfth dynasty,



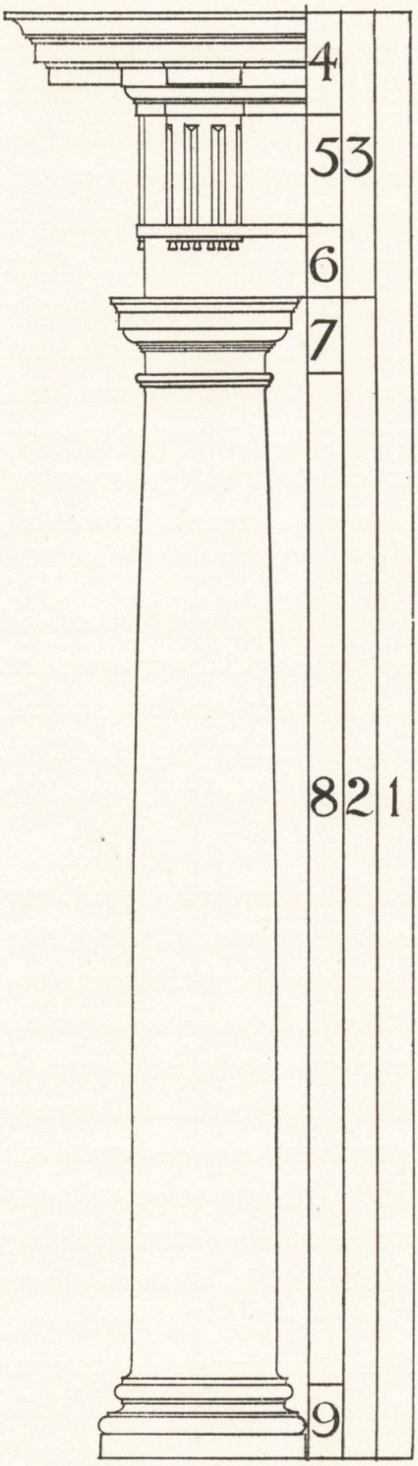
JOINERY DETAILS.

Measured and drawn
by F. Clemes.

B.C. 2466-2233, with its great entrance columns, is generally considered to be from a wooden origin, and to be a prototype of the Greek Doric Order. Egypt abounded in limestone, sandstone and granite, but the latter in particular on account of its imperishable nature was mostly favoured as a building material. Not only the hardness but the composition or grain of this stone made it unsuitable for the fashioning of fine detail had the Egyptians so desired, and it is evident from their examples in sandstone that the essence of their Architecture was to excite a spirit of awe rather than to charm. This is further emphasised by the immense scale adopted, the simplified outlines of their sculptures, and the sense of mystery that pervaded their dimly-lit temples. Externally their buildings assumed an austere and forbidding aspect, coupled with a sense of eternity suggested by bold and severe outlines and immense areas of unbroken and battered walling.

Like the Greeks, the Egyptians were limited to a vertical support or column and a horizontal beam or lintel, and stones of enormous size and length spanned openings over doorways and from column to column. Conventionalised natural forms were used for decorative purposes, columns were moulded in the form of the papyrus and the heads of the shafts or capitals blossomed into the lotus plant.

A glance at the plans of Egyptian and Grecian temples will reveal the contradistinction between the two. In the former columns are confined within the walls of the building, in the latter they are disposed externally. Although it is believed that the arch was known to the Greeks, they confined their constructive principles to that of the lintel or square-headed opening; possessing inexhaustible supplies of marble, the most monumental of building materials, the time and energy devoted by the Egyptians to producing buildings of enormous scale was expended by the Greeks upon the refinement of their buildings. The methods adopted by the latter in order to correct optical illusions required the most exacting calculations; for instance, the columns not only diminished in diameter from base to necking but their outline was slightly swollen or curved. This is known as the "entasis," its object being to prevent the effect of a concave outline to the shaft, and a consequent appearance of weakness. Likewise the soffit or underside of a beam or lintel is slightly arched to counteract a "sagging" effect, and the long lines of the steps or stylobate rise so imperceptibly towards the centre that they appear to be level. It has been said that if the axes



1. Order. 2. Column. 3. Entablature.
4. Cornice. 5. Frieze. 6. Architrave.
7. Capital. 8. Shaft. 9. Base.

(the imaginary vertical centre lines) of the angle columns of the Parthenon were produced they would have to be continued for over a mile (above the horizon) before meeting. This imperceptible leaning inwards of the columns counteracts the effect of the superstructure thrusting them outwards, but the inclination is only sufficient to give the shaft the appearance of being vertical.

In dealing with the classic work of Greece and Rome it is necessary to mention "The Orders." An Order consists of a column with its base[1] and capital, and its entablature, which is the horizontal beam or lintel carried by the column. The entablature is also divided into three parts. The lower portion resting immediately upon the capital of the column is called the architrave, the centre part the frieze, and the upper portion the cornice (see Diagram). The Greeks evolved three Orders, viz. the Doric, the Ionic (lighter in character), and the Corinthian (more slender and richer); in each instance the proportions of the columns and their entablatures vary, and the depth and projection of every member and moulding bears some proportion to the diameter of the base of the column.

An application of the Greek Doric Order may be seen in the façade of the Bank of England Branch, Broad Street, Bristol, and the Corinthian, adapted from the choragic monument of Lysicrates, in the portico of St. Mary's-on-the-Quay.

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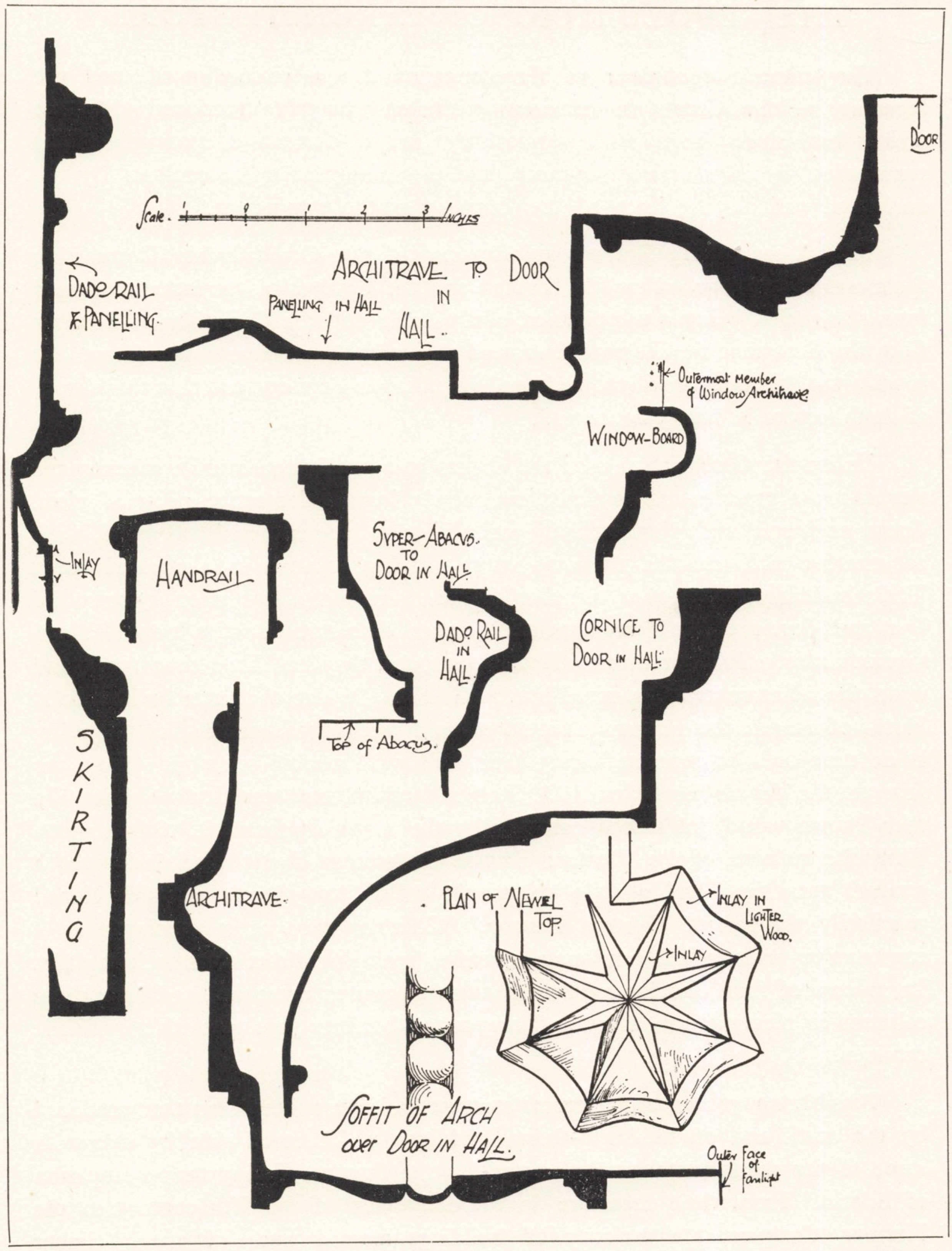
[1] The Greek Doric is the only column which lacks a base.

The climatic conditions of Greece called for a pitched roof, and the ingenuity of the Greeks in terminating the end or gable produced a feature which has since been used extensively in a decorative manner. This termination is known as a pediment, and the triangular space enclosed by the horizontal and sloping lines of the cornices as the tympanum.

The all-conquering Romans quickly annexed the Greek Orders, Romanising them and adding two others, the Tuscan and the Composite, the latter so named from the capital being a combination of the Ionic and the Corinthian. Possibly from the Etruscans the Romans borrowed the arch, the vault and the dome. It is with the introduction of the arch and its ultimate development that the history of Architecture is chiefly concerned.

Unlike the Greeks, who used the Orders in a purely constructive manner, the Romans to a great extent applied them merely from a decorative point of view. Great engineers and planners with an ability to use materials to hand, their constructive skill enabled them to carry out big schemes in a masterly way. Their buildings, often of a complex nature, were laid down upon symmetrical lines and developed in a monumental manner characteristic of a powerful and vigorous race. In their dream of world conquest they had little time to expend upon the refinements as practised by the Greeks. Where the latter built in solid blocks of marble the Romans adopted a rapid method of construction by using brick, terra-cotta or concrete, facing their walls with marble or stone. From the first to the fourth centuries A.D. Roman architecture spread throughout the then known world, influenced naturally by the materials found in various parts. With the collapse of the Western Empire the sterner classic type underwent a gradual transition, and a style commonly called Romanesque was developed practically throughout Western Europe. Columns were again employed in a constructive manner with semi-circular arches springing direct from their capitals. In process of time circular columns became square or octagonal, and later these columns or piers were moulded and conventional foliage gave place to naturalistic carvings.

Possibly no greater architectural contrast has ever existed than that produced by the small and crude Anglo-Saxon buildings which stood side by side with some of the monumental works erected by the Romans during their occupation of Britain. From their departure in the early part of the fifth century to the Norman Conquest the majority of buildings erected were of rough timber



No. 28 ORCHARD STREET.
JOINERY DETAILS.

Measured and drawn by F. Clemes.

construction, but throughout the country are scanty remains of Anglo-Saxon stone buildings, the nearest example being that of the Saxon Chapel at Bradford-on-Avon.

The Norman or English Romanesque period, which existed from the Conquest to about the end of the twelfth century, was almost entirely an imported style introduced by the Conqueror, but it quickly became Anglicised. The massive circular columns with their rudely-fashioned bases and capitals supporting semi-circular arches and barrel vaults are reminiscent of those examples which ancient Rome evolved; indeed, they are in the direct line of descent. Confined possibly to the use of the axe, Norman enrichments were almost entirely produced by straight lines. Examples of this period may be seen in the majority of our cathedrals, notably at Gloucester, Tewkesbury Abbey, and in the superb Chapter House, Bristol Cathedral; also at St. James's-in-the-Barton, and in a number of churches in the vicinity.

When and where the first pointed arch came into being is a mystery, but its introduction in the thirteenth century revolutionised construction. This form of arch made it possible to cross-vault an oblong space in an effective manner. For the pointed arch enabled the builder to get his arches equal in height though unequal in width. The evolution of vaulting is a subject of absorbing interest, but of far too technical a nature to be dealt with here.

We have now arrived at the first period or phase of Gothic Art. It is remarkable what confidence was inspired by the new form of arch. In the discarded semi-circular arch the weakest part was at the crown (the highest portion), just where the greatest strength was needed; in the new form this vulnerable point becomes as strong as any other portion. The inter-columniation, *i.e.* the space between the piers, was increased enormously. The massive Norman columns rapidly dwindled in size, and the heavy Norman arches became delicately moulded.

During the thirteenth century the Early English or Lancet period (so called from the pointed shape of the arches) lost all traces of the former style. The enormous thickness of Norman walls was greatly decreased, and buttresses were introduced to strengthen the walls and counteract the thrust of the vaults. New tools enhanced the nature and treatment of enrichments, a favourite ornament used extensively being the dog-tooth. The finest local example of this period is the chapel on the north side of the choir of Bristol Cathedral. The most complete building of the period is Salisbury Cathedral.

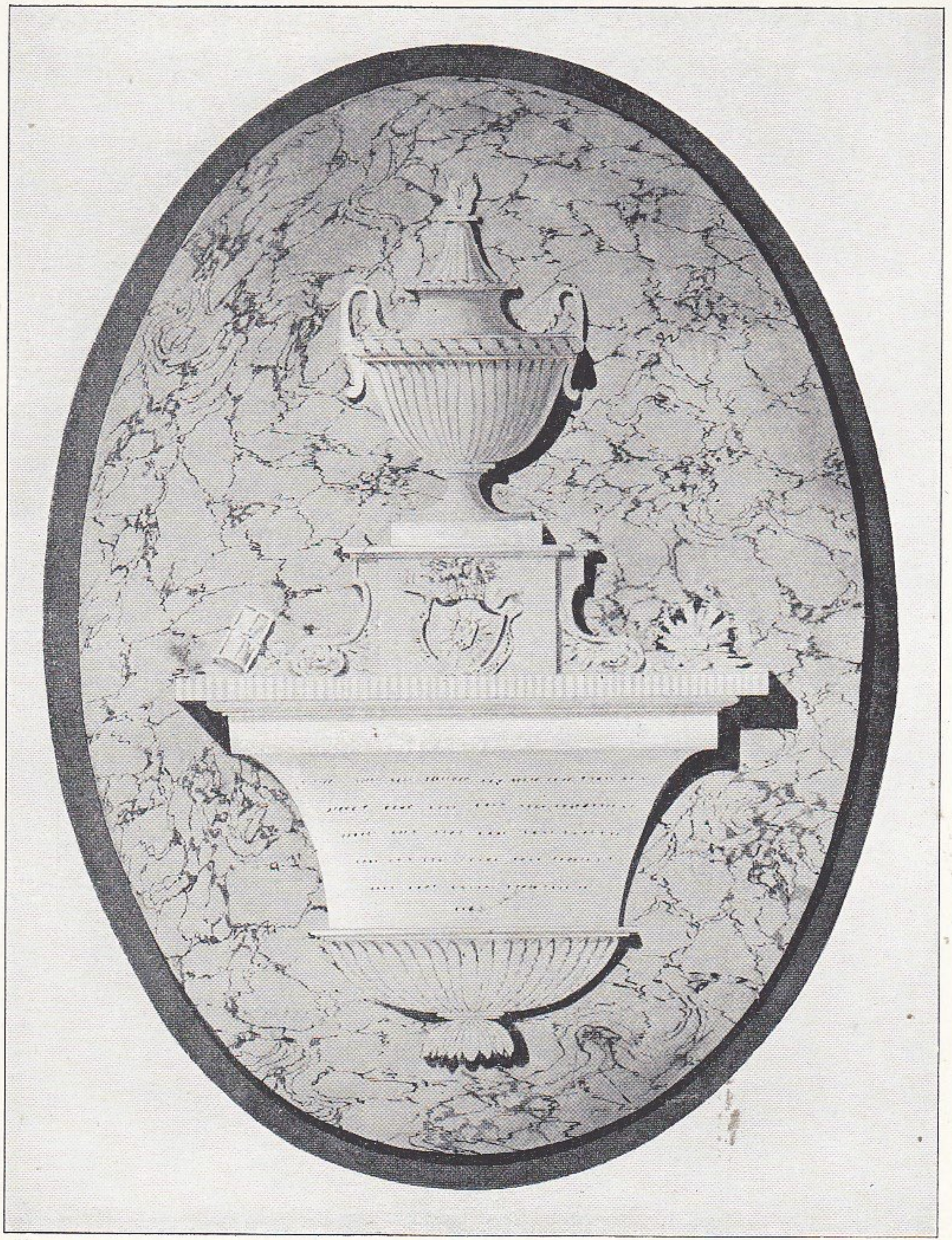
It should be borne in mind that no particular style of Architecture can be confined within the limits of a particular century, throughout there is a gradual growth and transition, until one particular phase becomes so pronounced that for the purpose of classification a style or period is assigned to it. For example, during the fourteenth century the increasing ornamentation and the use of geometrical tracery, more especially in window heads, caused this period to be christened the Decorated or Geometrical. Not only were the general proportions of buildings gradually changing, but the profiles or outlines of mouldings to capitals, bases, piers, and arches were developing in various directions. During the fourteenth century arches became less pointed or acute, and a more pleasing sense of proportion resulted. Vaultings were more complex and in enrichments natural forms were used extensively, the oak and the vine in particular and the characteristic ball-flower. A good specimen of a window showing the ball-flower may be seen in the College Green front of the Lord Mayor's Chapel.

The chief features of Perpendicular or fifteenth-century work are enormous windows and fan-vaulting. The effect of increased height was obtained by the predominance of vertical lines in window tracery, mullions often being continued from sill to head. Stone panelling and tracery were applied to enrich vaulting, and these were used extensively as wall decorations both externally and internally. Arch and pier mouldings became so numerous and complicated that without a careful study their composition appears confusing. It will, however, usually be found that the mouldings are confined within a series of geometrical planes. Supporting areas of piers are reduced to a minimum, and walling gives place to a series of buttresses. Those who decry this period as debased can never have seen King's College Chapel, Cambridge, of which Wordsworth wrote: " This immense and glorious work of fine intelligence."

Throughout Western Europe a similar transition took place, but nothing on the lines of our Perpendicular work is to be found on the Continent. Somerset is particularly rich in examples of this period, notably the tower of St. Cuthbert's at Wells, those at Wrington and Evercreech, and the Church of St. Mary Redcliff. Towards the end of the fifteenth and during the sixteenth centuries arches became flatter and ultimately four-centred, enclosed within a square-headed drip-stone or weathering course.

With the suppression of the monasteries buildings of a religious nature practically came to a standstill for some considerable period. From now onwards we must turn our attention to some of the many important mansions that were coming into existence all over the country. The favoured courtiers of Henry VIII., sharing in the wealth acquired by the King, and the nobility of the succeeding reigns set out to rival one another in the size and magnificence of their establishments. The revival of learning which occurred in Italy during the fifteenth century was quickly followed by the re-introduction of the ancient classic forms in Architecture, and once again the Orders in a more or less mutilated form spread throughout Western Europe. The invention of printing facilitated their introduction into this country. The first English book on Architecture was published by John Shute in 1563. Vignola published a work upon the five Orders, and Palladio, in common with other great Italian architects, was indefatigable in his study of ancient Roman buildings.

Up to this period (and indeed until the end of the eighteenth century) most of the building in this country was the work of master craftsmen or building guilds trained in the traditions handed down from father to son from generation to generation. These master builders were not eager to accept the foreign importations of the Renaissance, and even when new forms were employed the mouldings retained much of their ancient character, the new work being grafted upon the old. This state of affairs continued till the first half of the seventeenth century; but with the advent of Inigo Jones and Sir Christopher Wren the full flood of the English Renaissance came into being. After the lapse of a thousand years the classic forms of ancient Roman architecture again appeared in this country. A large number of publications containing descriptions and measured drawings of ancient edifices, together with various treatises dealing with the art and craft of building, made their appearance, and were subscribed to by masons, carpenters, plasterers, and others. With the accession of Queen Anne the last trace of the Transitional style vanished, and by the first quarter of the eighteenth century the master builders had fully accepted the Orders and their Roman adaptation.



MURAL TABLET.
(*See p.* 139.)

PLATE II.
From an original drawing by William Paty.

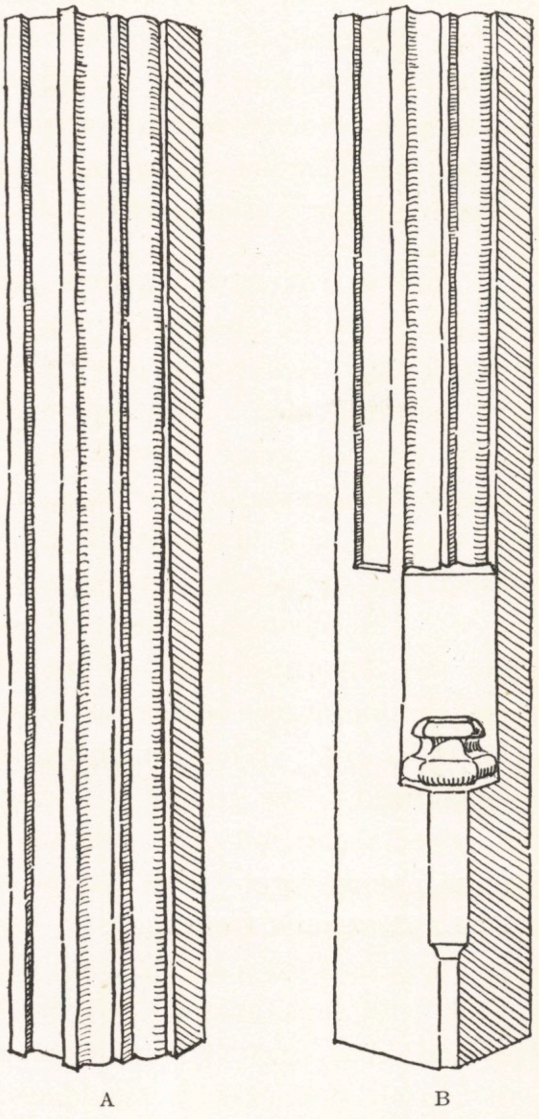
CRAFTSMANSHIP

TO be versed merely in the craft of one's calling does not constitute the true craftsman; in fact, at such a stage one has not arrived beyond the point of being purely mechanical. The acquisition of knowledge is more or less sterilised without the addition of the faculty of inventiveness. Mere reproduction, or copyism, can never possess the individuality or vitality that inspired the original, for the copyist is not free to evolve and produce his own fancies, but endeavours to conform to the scheme of another. If the copy surpasses the original, it is obviously no longer a slavish reproduction but possesses a distinctive quality entirely its own. To inspiration must be added knowledge, and these beget originality; not the craze for something new at any cost, but a sober desire to express oneself. Turn to any of the volumes published during the eighteenth century dealing with Architecture and its various attributes, and see how enthusiastic were the masons and carpenters of those times. The title-page of one such volume, published by "A Society of Architects" in 1774, notes that "the work is not alone confined to Architects, Carpenters, Masons and Bricklayers, but for every Gentleman who would wish to be a competent judge of the elegant and necessary art of Building." Further, it states that the book consists of "Designs in Architecture in every style and taste from the most magnificent and superb structure down to the most simple and unadorned, the whole forming a complete system of Architecture in all its branches, so disposed as to render the surveyor, carpenter, mason, etc., equally capable to erect a Cathedral, a Mansion, a Temple, or a rural cot." A pious hope involving no legal responsibility.

These master-men not only designed but actually carried out their works. In their "draughting" they fully realised the possibilities and limitations of the particular materials involved, and the amount of detail that could be employed in stone, wood or plaster. How often, out of sheer delight, the natural qualities of materials were exceeded may be seen in various examples throughout the country. It may be a debatable point of legitimacy in Art when the detail is carried to such an extent as to be thought almost impossible in such or such a material; on the other hand, it may be the sign of the genius and his infinite capacity for taking pains in attempting the almost impossible. Exuberance of ornament is not only apt to become boring but to lose most of its charm, and when produced in excessive quantities to savour of cheapness. The first essential in design is undoubtedly the proportion of mass and consideration of outline. If the general design is bad no amount of elaborate ornamentation or detail will ever retrieve it. Unfortunately, when the mechanical has first consideration values are judged by costs: the more costly a thing the greater its worth commercially, although it may lack every artistic attribute.

To call a halt at the purely essential results in a drabness well-nigh intolerable. To be absolutely practical and nothing more is akin to being brutally crude. Refinement is a charm that can never be dispensed with, for it is " the little more, and how much it is." There is absolutely no reason from the practical point of view why a Gothic arch should be moulded; but æsthetically, by increasing the light and shade, the form of the arch is more clearly defined, and although the actual strength of the structure is necessarily weakened, an appearance of increased strength is obtained. This fact so impresses itself upon the mind that even those who would not be disposed to tolerate any departure from the merely practical in the ordinary way will in certain circumstances be prepared to acknowledge the value resulting from such a treatment. When originally the moulded jambs of a Gothic doorway were continued to the ground (see Diagram A) it was found that the soil quickly disintegrated them, and the result was that these were " stopped " some distance from the ground level. This was all-sufficient (for practical purposes), but here was an opportunity for the little more that the craftsman could not resist. Eagerly he seized upon the occasion of adding an extra that immediately stamped his work with something beyond the commonplace, and a series of interesting splays and stops resulted (see Diagram B). Similarly an interest was added to the termination of label mouldings, or weathering courses, to doorways and windows. Likewise the very stones were selected and shaped with a care that betokened affection.

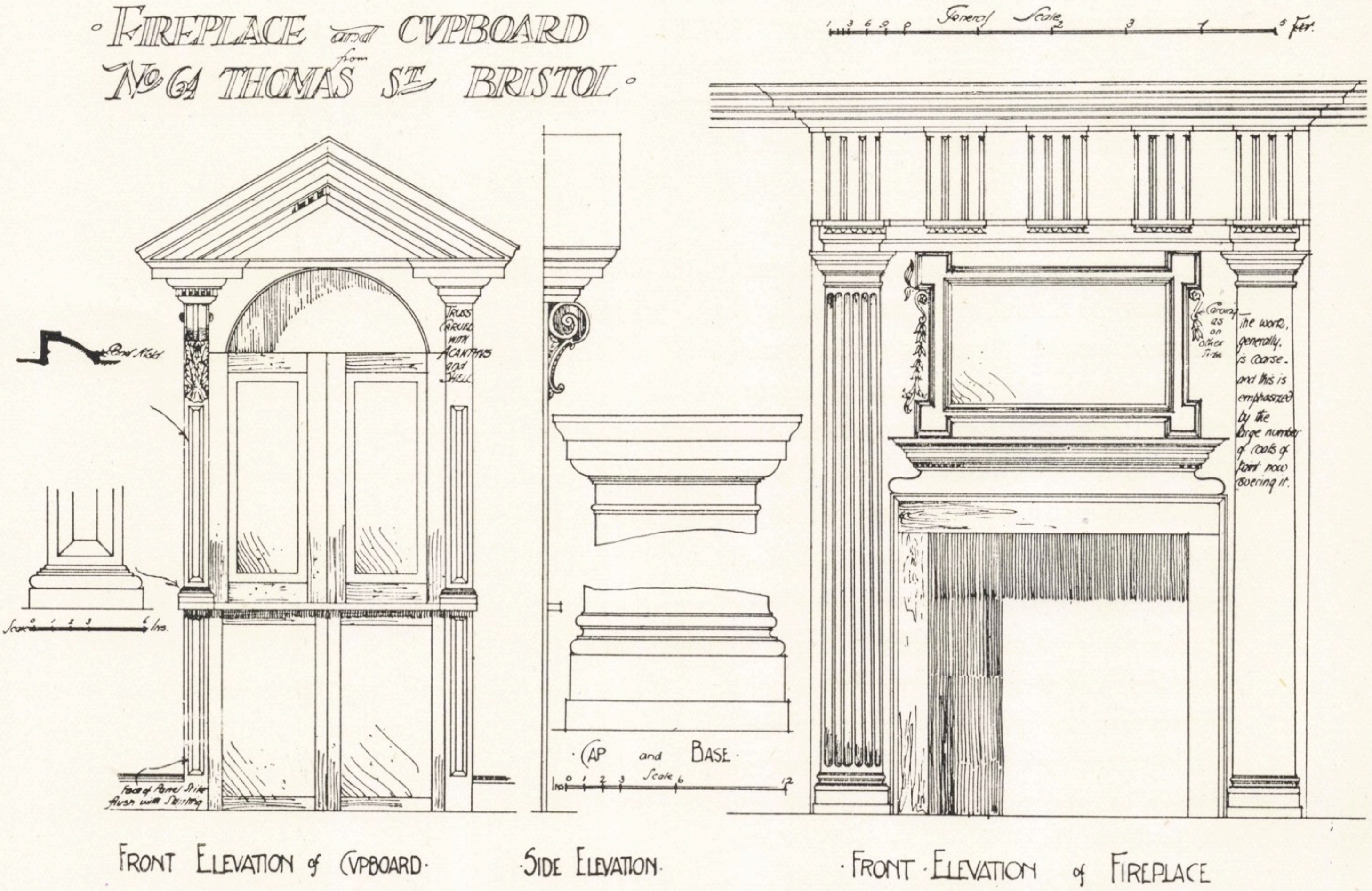
Apart from the days of ancient Greece and Rome, the eighteenth-century craftsman may be accorded a place second to none in his realisation that even commonplace and everyday articles of use could be finished in a manner that would bring a certain amount of pleasure to the beholder and the user. To him beauty was as essential to happiness as material forces are to life. May it not be that a great deal of industrial unrest in the world to-day is due in no small measure to the lack of interest taken by workmen in their allotted tasks, and to the fact that thousands are engaged upon work for which they are totally unfitted. It is patent that our educational system has not fostered or developed an appreciation of beauty, otherwise the public would demand, however cheap the article, the equivalent to that produced four generations ago by those whose education, in the modern sense of the word, had not in many instances arrived at the very elementary stage. Comparisons may be odious, but nevertheless they are exceedingly helpful in bringing home true values. Consider the normal inn or shop signboard of to-day, and compare it with those existing a century ago. Is there not a very telling difference between the two? Ought a broken-backed, elliptical arch, struck from three centres, to be tolerated by an educated public any more than curvature of the spine by medical science if it could prevent such a calamity or effect a cure?



DIAGRAMS OF JAMB MOULDINGS.

A The Continued Moulding.
B The "Stopped" Moulding.

Unfortunately, the prevailing idea is that the essence of Art lies in elaboration of ornament, and that the artist is not practical; as a matter of fact, it is from purely practical needs that an Art is born. The evolution of the motor-car is an excellent example; step by step with the perfecting of


·FIREPLACE and CVPBOARD from
No 64 THOMAS St BRISTOL·
General Scale 1 2 3 4 5 Feet
Bead Moulds
TRUSS CARVED WITH ACANTHUS and SHELL
Scale 0 1 2 3 6 Ins.
Face of Panel Stile flush with Skirting
CAP and BASE
Scale Ins 0 1 2 3 6 12
Carving as on other Side
The work, generally, is coarse. and this is emphasized by the large number of coats of paint now covering it.
FRONT ELEVATION of CVPBOARD·
·SIDE ELEVATION·
·FRONT·ELEVATION of FIREPLACE

64 THOMAS STREET,
FIRE-PLACE AND CUPBOARD.

Measured and drawn
F Clemes.

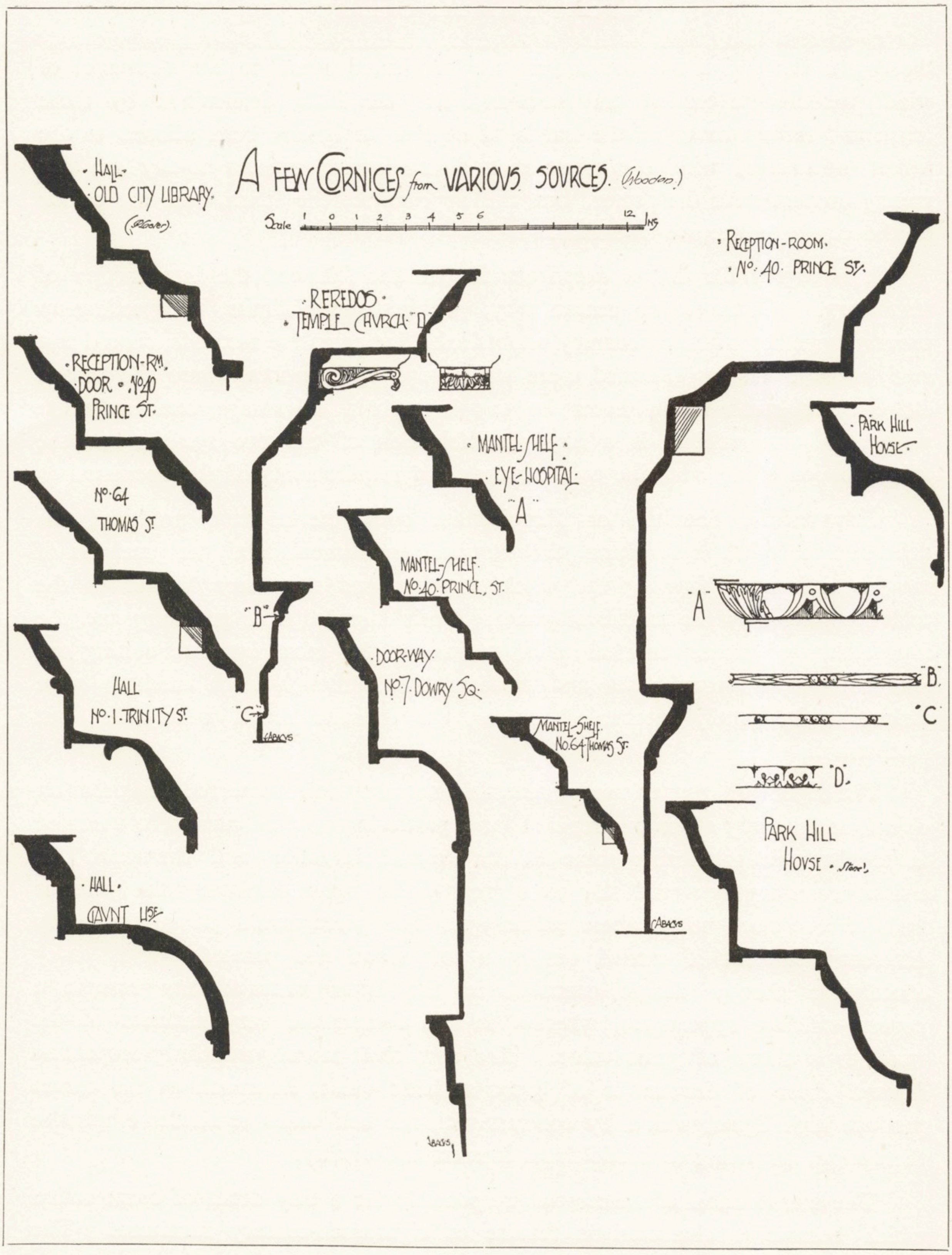
the engine the design has not merely accommodated itself to the resistance of wind pressure, protection and comfort, but the lines determined by these important factors have, in the hands of capable designers, been utilised to the fullest advantage, with the result that discriminating owners to-day are not merely content with the power, but the appearance, the finish, and the colour of the car have become essentials.

It is regrettable that a decadence in Art has followed the introduction of machinery. There is no reason why, within certain limits, a speeding-up process, together with an accuracy unobtainable by primitive methods, should not enhance Art. It is presumed there will always be instances where the human element and method can never be supplanted with advantage, but surely the solution of the problem is a happy combination of the two systems and the subordination of the machine to the wants and requirements of the operator.

Chippendale, Sheraton or Hepplewhite could never have produced the delicate lines of their furniture, the exquisite enrichments and the precision of mortice and tenon framing the whole together, had they been limited to the tools possessed by the mediæval joiner. Their knowledge of geometry and the intersection of planes enabled them to master the most intricate setting out and working of curved lines and surfaces, and although such methods were arrived at by purely mechanical means, the ultimate result is anything but mechanical.

The right and proper use of materials naturally influences the design of an object, and usually a design prepared for a particular material cannot be executed in another without losing some of its original intention and character. An article in mahogany would rely to a great extent upon displaying the grain or flash of the wood to its best advantage. The piece would demand a totally different treatment if carried out in a soft wood and painted. It is easily conceivable that a design executed in the latter material may assume a poverty-stricken appearance, whereas in the former the very richness of the wood is a factor of great value. The bow and more particularly serpentine fronted chest of drawers is of great æsthetic value, inasmuch as the curves produce high lights, which by contrast with the half tones or shades emphasise the design, imparting to it additional interest and vitality.

The introduction of veneer was responsible for a tiny detail of construction which became a characteristic feature of eighteenth-century furniture. The

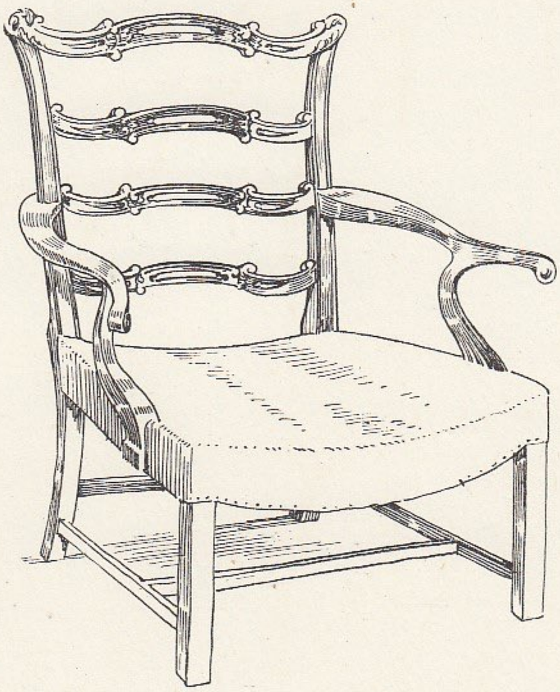


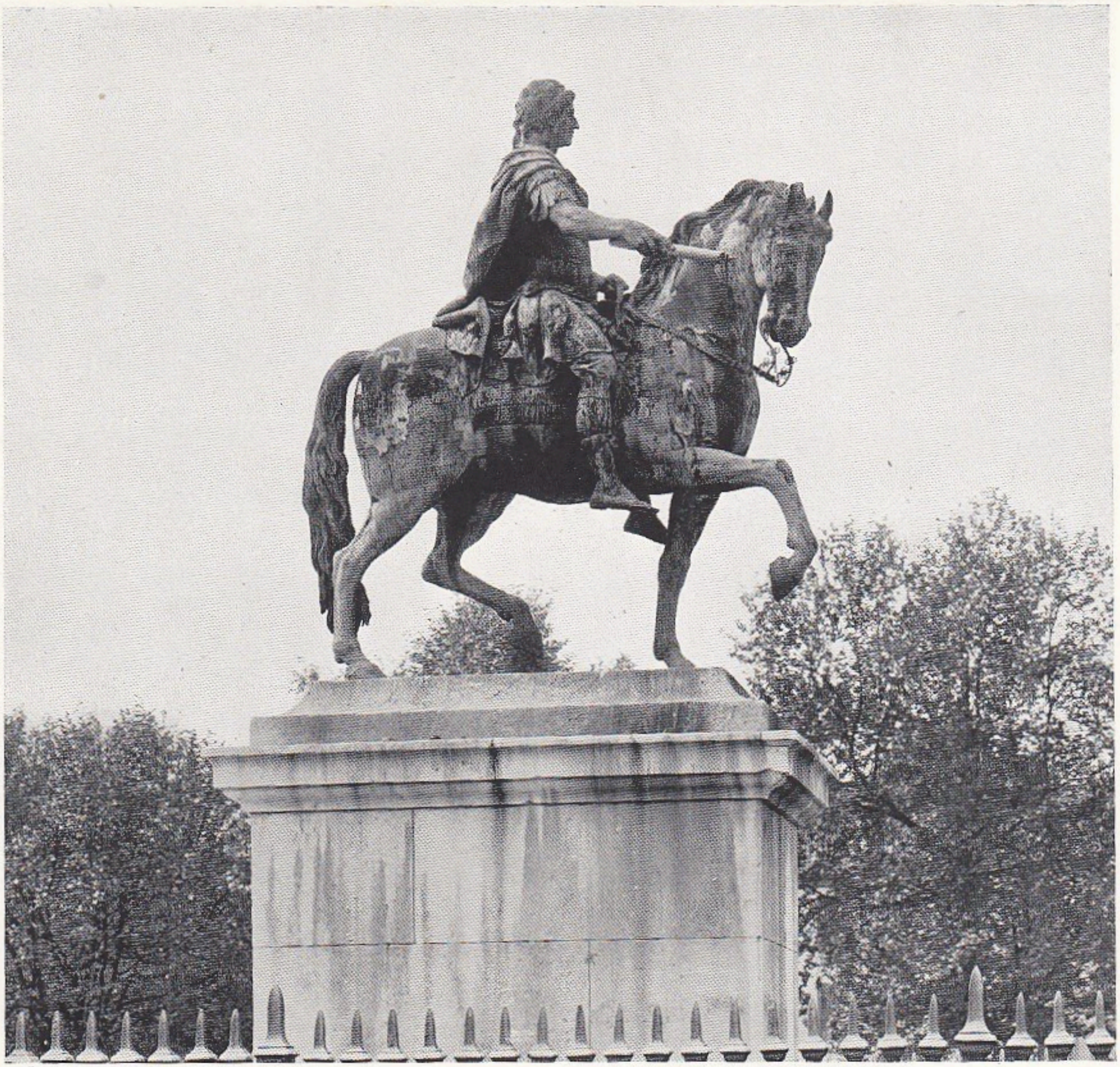
DETAILS OF CORNICES.

Measured and drawn
by F. Clemes.

veneered front of a drawer required some form of protection at the edge, and this was accomplished by the addition of a beaded member. Where two edges of veneer were exposed, as in the return angle of a knife-box, a small circular moulding or staff bead was introduced, which solved the problem of concealing the joint and protecting the angle. This purely utilitarian device quickly revealed an opportunity for a simple and legitimate form of decoration, and the "roped" bead was produced. By the use of two woods, usually ebony and pear, a form of inlay was evolved that was used extensively in eighteenth-century furniture with good effect.

Perhaps one cannot appreciate the art of any craft without participating in it, or realise the extent of knowledge and the amount of time expended upon the production of apparently simple objects. It is so easy to criticise the finished article; the problem is to evolve it, and to appreciate that the most simple solution is oftentimes far more difficult to achieve than the complex.





QUEEN SQUARE.
STATUE OF WILLIAM III.

PLATE III.

THE EIGHTEENTH-CENTURY ARCHITECTURE OF BRISTOL

IN order to appreciate fully how great was the reconstruction of the old City during the eighteenth century some of the numerous maps should be studied. There is a fine collection at the Art Gallery and at the Red Lodge, the home of the Bristol Savages. A comparison of the maps published during the latter part of the seventeenth century with those produced in the opening years of the nineteenth will reveal the numerous open spaces provided, and the great extensions that took place outside the old civic boundaries.

In 1671 no less than sixteen City Gateways were in existence; these were reduced to four by 1789, viz. Temple, St. John's, Bridewell and Newgate. At the end of the seventeenth century the City was still tinged with the spirit of the Middle Ages, streets were narrow and tortuous, and houses crowded together shut out both light and air. Latimer records that in 1638 buildings with overhanging storeys were still being erected. These for the most part—certainly above the ground storey—were constructed entirely of timber, lathed and plastered. In an ordinance for the Tilers' and Plasterers' Company, passed by the Council in 1671, it was decreed that if a Member of the Company should cause any gentleman's house to be lathed outside or in with sappy laths he should be fined 6s. 8d., a sum that is usually associated with the legal profession.

We may take it that practically to the end of the seventeenth century the method adopted for the small amount of building in progress was that of the timber-framed structure. With the dawn of the eighteenth century there came a reaction; this was an age of prosperity to the City, and consequently of great building activity. Except in isolated instances, solid frames with leaded lights were immediately discarded and replaced by the now familiar double-hung sliding sashes. Owing to the stagnation experienced towards the end of the previous century, and the comparatively small amount of building undertaken, the evolution of the style was for a period broken. The " rage for building " produced a type of an advanced character, which was only obtained in other districts by a gradual transition. For instance, there are few examples of gabled roofs with sash windows, such as occurred in Bath during the first quarter of the century. Where such a treatment is to be seen locally it will generally be found that the sashes are insertions, and not contemporary with the main structure. A great many new streets were set out in a formal and architectural manner, and a number of the old were remodelled.

The wording of a Minute of the Council in 1699 that plots should be leased for " the uniform building of houses " is significant of the fact that it was realised that the introduction of a comparatively new style demanded a formal lay-out. Probably the Corporation exercised similar authority over sites outside their ownership; whether or no this was the case, those who were responsible for the numerous street façades fully appreciated the importance of a considered whole rather than a collection of fragmentary and individual efforts. Over a dozen open spaces or squares were laid out or contemplated during the century, having a computed area of about twenty-three acres. The majority of these were actually completed before 1800.

The use of bricks as a local facing material is first mentioned in 1698; bricks, however, were in use in 1671 for fire-places and chimneys. If one excepts isolated cases of detached houses, such as occur in the neighbourhood of Clifton, the majority of the buildings erected during the first fifty years of the eighteenth century were faced with brick, with a very sparing use of Bath stone; towards the latter part of the century brick facings almost entirely disappeared, and were superseded by stone.

John Wood, of Bath, is credited with having introduced Bath stone into Bristol, but there are numerous instances of its being used before his connection with the City. Possibly his work at the Exchange and Markets revived the use of this easily worked stone, and we find important public and private buildings fronted entirely in this material. Undoubtedly its use, next to Portland, is more in sympathy with buildings of a monumental type.

Mr. Mowbray Green, in his work on *The Eighteenth-Century Architecture of Bath*, says, " The styles of the eighteenth century may be divided into three groups: that of the first twenty-five years, when the houses had gabled roofs and façades with large sash windows surrounded by bolection mouldings, and when the interiors were panelled and the rooms small and comfortable; the next fifty years, when the work was modelled on the classic Palladian manner with a rusticated basement, a two-storeyed order, a crowning cornice and parapet, with a Mansard curb roof over, while the interiors became spacious and dignified, and plaster work was brought into general use; and the last twenty-five years, when the free manner of Robert Adam came into vogue, and the strong methods of the earlier times gave way to detailed and abundant decoration."[1]

The periods of the eighteenth-century architecture of Bristol may be similarly divided, the one great difference between Bristol and the sister city of Bath being that, while the latter retained the gable as a treatment of the façade for the first quarter of the century, this feature had almost disappeared in Bristol with the beginning of 1700. The work which was modelled on the classic Palladian manner lingered here for another decade; in fact, to the end of the century very little trace of the brothers Adam or suggestion of the Greek revival is seen externally. Internally, however, the influence of the Adam period "arrived" during the closing years of the century.

To trace briefly the general development in Bristol throughout the century, the earliest work shows the fronts almost entirely of brick, the window heads having flat arches, usually of brick, and immediately above ground and first floor window heads either a plain projecting brick course, three or four bricks in depth, or a moulded stone string-course. The crowning modillion cornice is of wood, the bed mouldings of which start from the top of the window arch. Roofs, which are hipped and pierced with dormers, discharge into the boxed gutters of the cornice. Quoins are chamfered long and short alternately, but later square or V-channelled blocks of a uniform width give a pilaster-like effect and usually mark the division between two buildings. Doorways are often surmounted by a shell-hood, elliptical or semi-circular in elevation, either in wood and plaster or in stone. Oddly enough, the elliptical examples are generally in stone and the circular in wood. Sash windows have their boxings or framework exposed externally; these are surrounded by a moulded architrave acting as a scribing piece to cover the joint, the fillet or flat member of which is kept nearly flush with the brickwork. The development during the reigns of the first two Georges shows the window boxings recessed in a

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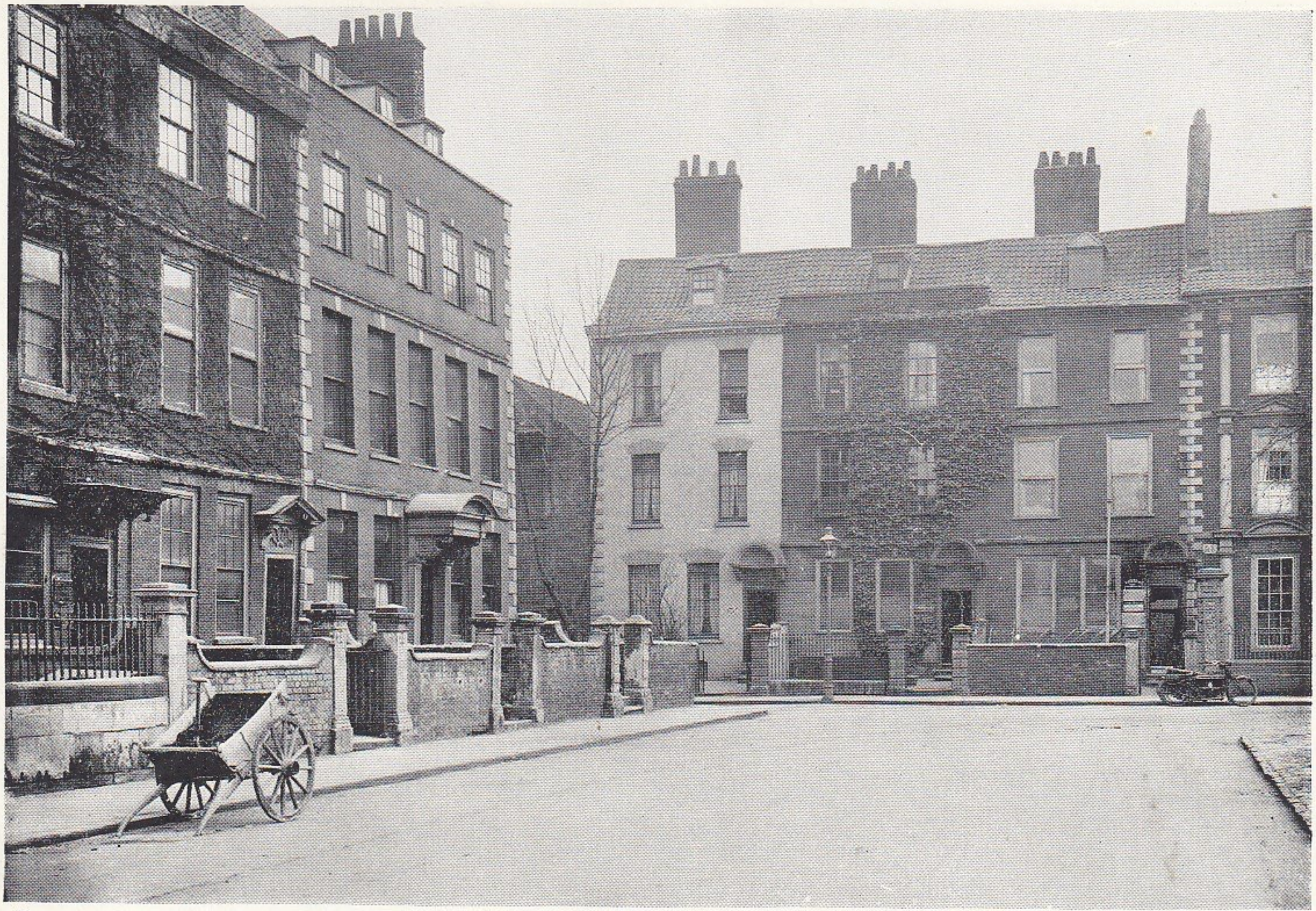
[1] *The Eighteenth-Century Architecture of Bath*, by M. A. Green, pp. 201–202.



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QUEEN SQUARE.
SOUTH-EAST ANGLE.

PLATE IV.

4½ in. brick reveal, but still having the whole of the boxing exposed externally. Window arches have a single freestone key, plain or grotesque, or triple keystones are introduced and the heads assume a segmental form. The crowning cornice of wood gives place to one of stone, and a parapet, usually of brick, conceals the lower portion of the roof.

With the advent of George III. the distinctive string courses of the preceding reigns disappear. Window boxings show less and less externally, until they eventually disappear, leaving only a bead. At this period stone architraves are used to surround the window openings. These are either plain or moulded, and often blocked or rusticated. Fronts carried out entirely in stone usually have the ground storey rusticated, V-channelled blocks being of the most frequent occurrence. A two-storied Order is often introduced, embracing the first and second floors. Windows in ashlar work are often without architraves or keystones. Doorways become features of greater interest and often display three-quarter columns of the Doric or Ionic Order, their entablatures generally being limited to the column and not carried over the doorway, and almost invariably terminating in a pediment.

The evolution of the style outlined above must be taken to apply generally to the development of the eighteenth-century work as exhibited in the street façades of the City. With the exception of a comparatively small number of men who were practising solely as architects, the master-masons and other craftsmen were responsible for carrying into effect their own designs. Practically to the end of the eighteenth century these trade guilds were in existence, working in the vernacular manner, with the knowledge handed down throughout generations. Sir Reginald Blomfield has pointed out in his *History of Renaissance Architecture in England* that "Probably at no time in the history of English Architecture has there existed a more perfect knowledge of the technical arts of building than at the beginning of the eighteenth century."[1] Wren and his contemporaries had trained up a highly intelligent school of masons and carpenters, capable of executing the details of Palladian architecture from the roughest indication.

The changes expressed in exteriors were likewise taking place internally. For a considerable period timber-framed partitions subdivided the rooms of each floor. In the principal apartments, and in many instances throughout the house, rooms were panelled from floor to ceiling. Oak, Dutch oak in particular, was used extensively, and remained in use for a considerable time. Mahogany was for the most part confined to doors, and continued to be used for this purpose throughout the century; most of the panelling, however, was of fir, commonly called deal. The framing generally had an ovolo moulding, and the panels were mitred or raised and splayed. Bolection mouldings, *i.e.* mouldings which project some distance beyond the face of the framing carrying the panels forward, are not of frequent occurrence. This was a favourite method of panelling adopted by Sir Christopher Wren, and used with such excellent effect at Hampton Court. One of the best examples of panelling in this manner is to be seen in the dado surrounding the Merchant Tailors' Hall. Here, too, the internal architraves to the windows have a bold section, so valuable against the light, where the detail of a delicate moulding would be lost, the hall being windowed on one side only.

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[1] *A History of Renaissance Architecture in England*, by Reginald Blomfield, p. 213.

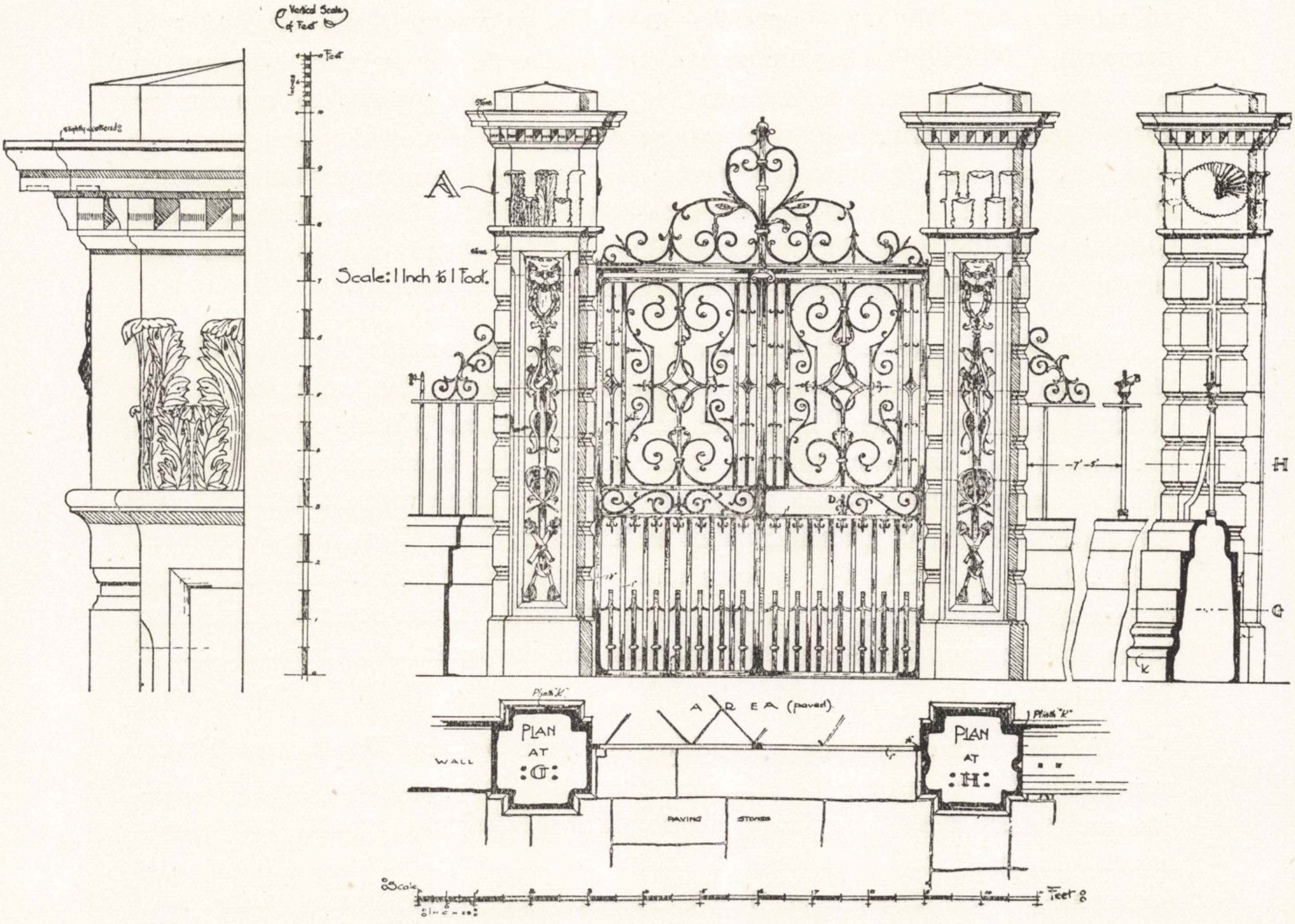
The typical example of a panelled room has a dado capped by a moulded rail 3 ft. 0 in. to 3 ft. 3 in. above the floor, and panels in various widths, which gradually became wider, are usually in one height from the dado rail to the cornice. These were finished either with a cornice only or with a full entablature. In later work the cornice is often modillioned, and in large rooms the junction between walls and ceiling is coved. With the introduction of brick or stone partitions the panelling above the dado gave place to wall decorations of applied mouldings and enrichments in plaster or composition, set out in the form of large panels. The wood-panelled dado continued to be used extensively to the end of the century, when it was discarded; the capping or chair rail was retained, and this remnant is often enriched with a channelled or fluted fascia interspersed with rosettes.

Fire-places, the focal point of a room, always received considerable attention. When rooms were panelled to their full height, the mantelpiece was often "continued," a description used by Isaac Ware in his *System of Architecture;* but where there is no continuation of the design the panel immediately over the chimney-piece is usually accentuated in some manner, either by shouldering an architrave and forming a panel for the reception of a picture, or very frequently the panel was brought into prominence by introducing a bolection moulding.

The custom of papering walls became general about 1758. An advertisement in *The Bristol Intelligencer* states that a house in Queen Square has "wall paper affixed thereto." In 1741 superior paper hangings cost from 12s. to 13s. per yard. Whether walls were papered or lined with silk or other hangings, it was customary—in order to conceal the joint, or more possibly to connect or frame the wall surfaces with the joinery fittings—to border the area with an enriched member. In important houses this framework was somewhat elaborate, and often gilded. Locally, an example exists at No. 2 Dighton Street, where a cable or twisted moulding is carried along the top of the door, continued over window architraves, and across the fire-place.

Unfortunately, there is little record of those responsible for the bulk of work executed in Bristol during the eighteenth century, but examples can be definitely assigned to local men such as John Strachan, William Halfpenny and the Patys; and to such eminent men as Sir John Vanbrugh, who designed King's Weston House; James Gibbs, of Aberdeen, whose monument to Edward Colston in All Saints' Church appears in his book; Isaac Ware, who is credited with a house at Clifton Hill (a plan and elevation of which is included in his *System of Architecture*); and John Wood, of Bath, whose academic Exchange (with its attendant buildings) and Markets are the most valuable additions of the century.

We may be sure that the remodelling of Bath by the Woods was largely responsible for a number of schemes that came into existence in this City. On the other hand, the early development of Bristol's squares must have aroused interest and stimulated a desire in the neighbouring city for like possessions. The Crescent at Bath is reflected here, though many years later, in Royal York Crescent, and by a gigantic scheme prepared for the laying out of Tyndall's Park and a field adjoining with a crescent, squares and terraces. About 68 acres of land were purchased in 1791 from the estate of Mr. Thomas Tyndall, and the foundations put in, but the financial panic following the outbreak of the French war resulted in the bankruptcy of the chief promoters of the scheme, and prevented it from coming to fruition. The walls were eventually levelled to the ground, and within a few years of its having been acquired the property again reverted to the Tyndall family. James Wyatt prepared a design for this great crescent, and the plans for the terraces and squares were in the hands of Charles Dyer, the author of the Victoria Rooms, Clifton. There can be little doubt that had Dyer's scheme developed it would have been an architectural gain to the City.



No. 29 QUEEN SQUARE.
ENTRANCE GATES.

Measured and drawn
by F. Clemes.

QUEEN SQUARE. The building of Queen Square was foreshadowed by the Minute of the Council previously referred to—passed in 1669, which ordered the Mayor and the City Surveyors to view the void ground in the Marsh, and report as to persons willing to accept leases therein for five lives. The reserved rent was to be "12d. per foot at the least for frontage." After a lapse of over thirty years building operations were begun. It is probable that some of the delay was occasioned by opposition to the scheme, seeing that the site was a fashionable rendezvous, the situation of the City Bowling Greens, and the scene of various other pastimes and functions associated with the civic life of the time. The first house was erected in 1701, and was built for the Vicar of St. Nicholas, the Rev. John Reade, D.D., who entered into an agreement with the Corporation to erect a house 40 feet high with a brick front and stone "groins." In all probability this was the first brick-fronted house erected within the City boundaries. The area of the Square between the forecourt railings is nearly seven acres. During her stay at Bath Queen Anne paid a flying visit to the City on September 3rd, 1702, and in order to perpetuate her memory the Mayor and Aldermen resolved "that the Square now building in the Marsh shall be called 'Queen Square.'" By 1717 most of the houses had been completed, and the Common Council gave directions for planting two hundred and forty trees.

In the centre of the Square, facing northwards, is an equestrian statue of William III., the figures being in bronze on a pedestal of Portland stone. The sculptor was Rysbrack, who received a fee of £1,800. Erected in 1736, the work is considered to be one of his finest productions (see Plate III.).

The principal building in the Square was the Custom House, which stood practically on the site of the existing Custom House, that is, near the centre of the northern side. The original building is shown in Halfpenny's perspective of the Square, a copy of which is preserved in Barrett's (grangerised) *History of Bristol* at the Central Reference Library. The front was of brick with a colonnade of stone columns of the Ionic order. The large room where the principal business of the Port was transacted was 90 feet in length, and "of a breadth and height proportionable." The cost of the building was somewhere in the region of £2,300. The whole of this northern side of the Square and, with the exception of two houses, the western side was destroyed during the Riots of 1831. It is indeed fortunate that Rysbrack's superb work escaped mutilation and remains in such an excellent state of preservation. With very few exceptions the buildings were carried out in brick, Bath stone dressings being but sparingly used.

From the purely architectural standpoint no comparison can be made between this and Queen Square, Bath, where the whole scheme was conceived by Wood, with the result that each side presents a complete unit of design. Nevertheless, there is a great deal to be said on behalf of the treatment where each house was sufficiently individualistic to proclaim its separate ownership and at the same time to fall into line with a preconceived frontage. This was evidently the intention in the request for the "uniform building of houses." Moreover, the development here and at Bath must have been undertaken on totally different lines. In Bristol Queen Square was created by those who leased plots and erected their own dwellings, restricted to some extent by the Council's endeavour to attain a formal lay-out; and whilst the intention of this body was in the right direction, in view of the fact that no definite architectural scheme was prepared it is obvious that the completion could not have presented a considered whole. Far from detracting in any way from the monumental handling of the Bath square, one is forced to conclude that in this case the architectural façade received first consideration, and that the occupiers were leased merely a portion of a large building. Such an argument may be used extensively when applied to town dwellings, which are rarely detached.

Whilst Queen Square, Bath, retains its original character as a residential quarter, the industrial development of Bristol has been drastic in its results throughout the City, and Queen Square is now entirely given over to commercial purposes. A number of houses have been demolished, and others are so mutilated internally that scarcely anything of value remains. The eastern and southern sides, which escaped the conflagration of 1831, still retain external features of interest (see Plate IV.).

No. 16, the façade of which is entirely of Bath stone, has an over-elaborated doorway of detached Doric columns carrying a full entablature, with triglyphs and pateræ in the frieze. The cornice is pedimented, and the columns are blocked with icicle work. This curious form of enrichment is also repeated on portions of the pediment. The design was evidently taken from one of the numerous publications then becoming prevalent. The entrance piers to the forecourt are rather out of scale, being too large for the building. These are also blocked, the stones being vermiculated but coarse in design. The staircase walls of this house were covered with frescoes. These have been carefully removed, and are now stored in the Architectural Rooms at the Art Gallery. The scene is the Judgment of Paris, by the artist Antonio Verrio.

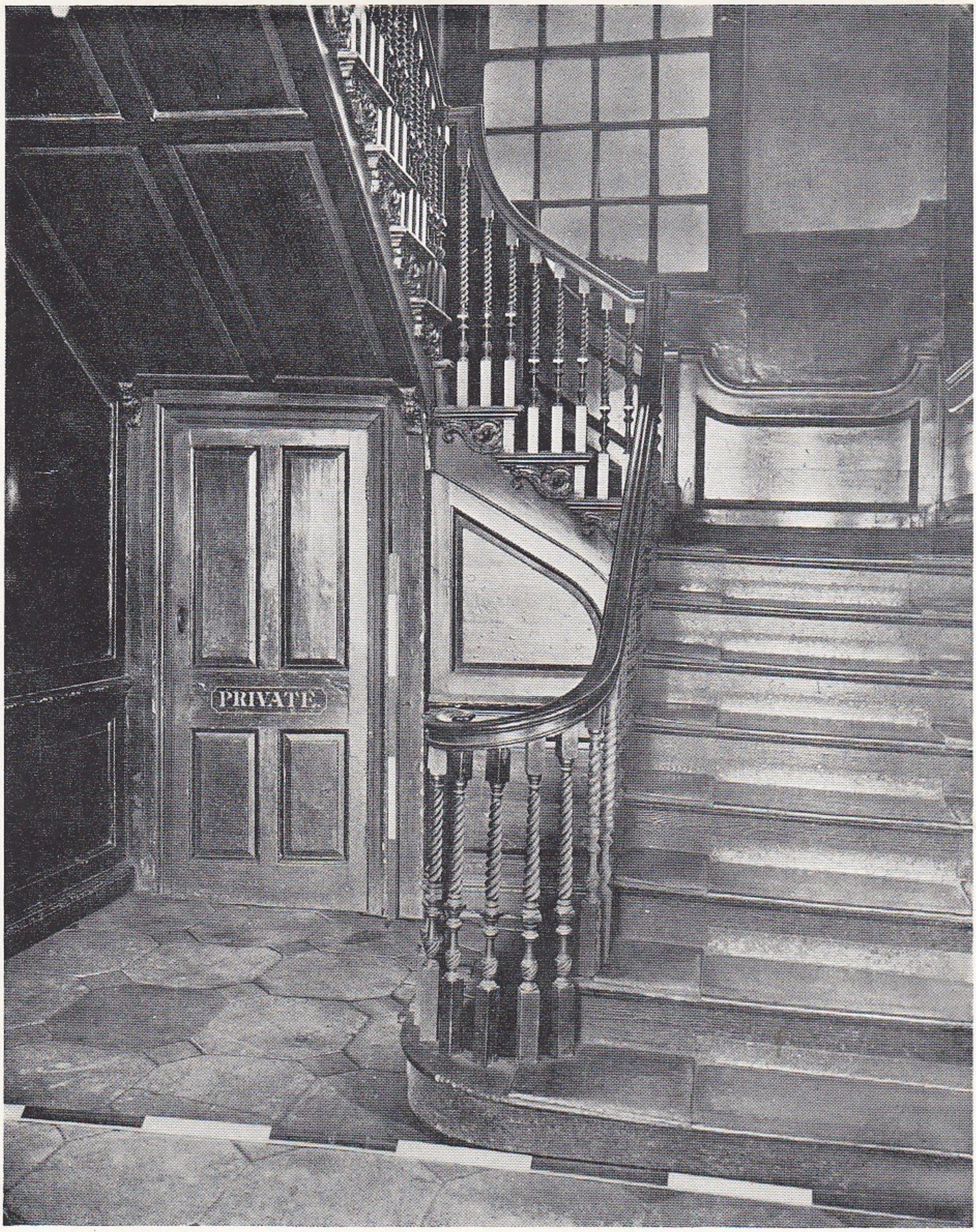
The adjoining house, No. 17, is faced with bricks, the three first floor windows are emphasised by the addition of stone pediments, the centre one being segmental. Although somewhat disconnected with the window heads and the general design, they are in excellent scale with the building.

No. 22 is another of the few all-stone fronts, with its rusticated ground floor storey. The entrance piers are well proportioned and in harmony with the front, and have also alternate projecting courses, a favourite local custom. The wrought-iron gates are straightforward in design, and proclaim their fitness in such a position.

A unique over-door or shelter is to be seen at No. 25, in which a boldly projecting entablature terminates in a segmental pediment, supported by large carved consoles or trusses which spring from the capitals of fluted Doric pilasters. These are exceedingly vigorous in design, but much of the detail is now covered by successive coats of paint. The consoles are typical of the period, and show the combination of a large bracket terminating in a small truss. The soffit of the shelter is panelled and the whole is of timber construction.

Stone shell-hoods may be seen at Nos. 26, 27, 28 and 35, all on the southern side of the Square. The crowning cornice to these fronts is of wood, the projecting fascia being carried by modillions. The designer of No. 29 evidently set out to produce what he considered would be an impressive front. Each storey is marked by the introduction of three-quarter columns of the Doric, Ionic and Corinthian Order. These are altogether independent of the crowning cornice, and their misapplication is apparent; they might easily have been an after-thought. The entrance gates and piers to this house are illustrated on page 36.

On the western side of the Square are the only two houses that escaped the attention of the rioters. No. 54, now plastered, has a flat projecting shelter or hood with carved wood trusses and a metal fanlight. The adjoining house retains its shell-hood of stone, elliptical in elevation. This side and the northern side were rebuilt within a few years of 1831, all the buildings displaying evidence



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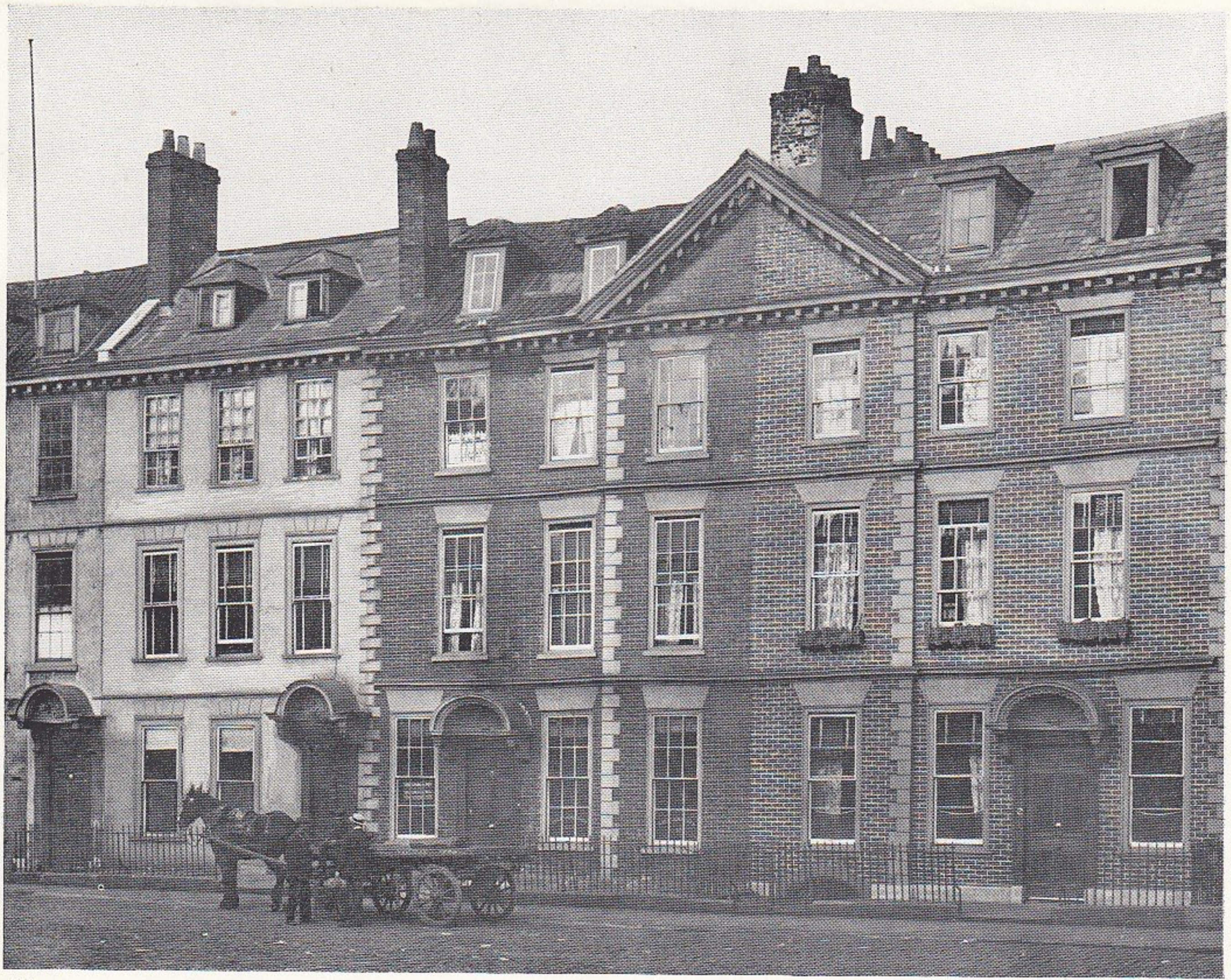
No. 15 QUEEN SQUARE. *PLATE V.*
STAIRCASE.

of the Neo-Grec fashion. Reference will be made to these in the chapter dealing with the Greek revival.

A considerable amount of panelling remains in the undisturbed buildings. Rooms are panelled from floor to ceiling or to the height of the door. Some "continued" mantelpieces are extant, but none of a very elaborate nature. Two of some interest are to be found at No. 37, retaining their original oil-paintings. The simple treatment of the panel with its attendant scrolls following the lines of the "continued" design is seen in the ground floor room to the left of the entrance, where the walls are entirely cased. Some of the staircases are reminiscent of a period anterior to that under review, and are instances of the tenacious way in which the craftsman held on to the details with which he was entirely familiar.

Before its conversion for industrial purposes No. 15 contained a quantity of panelling in mahogany, and a charmingly conceived treatment of the first floor landing, which terminated beneath an elliptical archway, screening the various entrances. The staircase (see Plate V.), removed but preserved, is an excellent example, having all the characteristics associated with eighteenth-century work. Somewhat cramped owing to the narrow hall, the flights were not displayed to the best advantage. With the exception of the treads and risers and carved spandrels—that is, the brackets seen at the foot of the balusters partaking of a triangular form—the whole was carried out in mahogany. The spiral or twisted balusters are spaced three to each tread, their square base or plinth being kept level with the tread adjoining. This necessitated the shaft of each of these balusters being lengthened in order to accommodate their heights to the rake or slope of the handrail. This is more clearly seen in the detailed illustration (Plate XXXVIII.). Although such an arrangement is apt to dwarf the shortest column and elongate the longest, the gain of the additional horizontal line, repeating the line of the tread, is of great value in producing a stabilising effect. Previous to this period the actual form of a staircase was hidden behind a string, the appearance being a series of sloping ways from one flight to another, for the ends of the treads and risers were not visible. Although this method permitted all the balusters to be of the same height, there can be little doubt that the straightforward exposure of the treads and risers produced a much finer type of design. The termination of the handrail and the balustrade in a newel composed of four clustered balusters upon a base enriched with



42

ST. JAMES'S SQUARE.
NORTH-EAST SIDE.

PLATE VI.

acanthus leaves is very happy. Note should be also taken of the way in which the carved spandrels, supporting the termination of the tread, finish against the plinth of the first baluster, which is carried down to the level of the adjoining tread.

ST. JAMES'S SQUARE. The next Square in chronological order is St. James's, having an area of one and a quarter acres. Laid out in 1707, the north-west, north-east and south-west sides were the first to be undertaken. By 1716 the whole Square was completed. Here again, although the houses have been converted into offices or warehouses, there remains an atmosphere of the past, intensified by the cobbled area and its secluded position. Plate VI. shows a portion of the north-east side. The whole of the fronts are faced with brickwork, and the crowning modillioned cornice of wood is repeated on each side. The familiar string courses over the ground and first floor windows are of stone. The quoins at the external angles are also of stone, those marking the division walls of each house being long and short. These demarcations on the south-west side are all of one width, with channelled or square sunk joints. This variation, together with other details we shall note, indicates the transition that took place within a decade.

The north-east front in particular shows a more serious attempt to treat the block in an architectural manner, but the endeavour to produce a central feature has hopelessly failed. It is apparent that the designer did not realise the importance of an odd number of dwellings, or some other arrangement which would permit of a void, instead of a solid, being obtained on the central line. In his desire to concentrate upon the centre, he has combined portions of two houses under one architectural feature. It will be seen that the pediment, that is, the triangular formation of the cornice, used under such conditions is an architectural fault. Further, the feeble breaking forward of the central bay is not warranted by the plan. This poor device is further exposed by the respective owners painting their own portions their own particular colour.

As in so many instances throughout the City, here also the scale of the buildings has been marred by cutting out the original sash bars and substituting large sheets of glass. With two exceptions each doorway has its projecting shelter in the form of a shell-hood. Here again the whole of the semi-circular hoods are in wood, the shells being formed in plaster. The elliptical ones are of stone.

The wooden model at No. 8 is particularly pleasing, and that at No. 10 is decorated with cherub heads, intermingled with fruit and flowers, the whole being modelled in plaster. At No. 16 the hood is elliptical, of stone, and on a large scale. The door architrave, also of stone, is of the bolection type, rather coarse in feeling, with clumsy impost blocks. This house retains its original iron lamp bracket. On the south-west side bolection moulded architraves to doors and windows are adopted extensively.

Some of the earlier wooden fanlights are of interest. Over the door of No. 3 is a semi-circular light of five panels, contained within an oblong opening, the spandrels being pierced and shaped. The design is of the wheel type, with trefoiled heads to the rim.

No. 5 contains an excellent staircase, a great quantity of panelling, the familiar flat elliptical archways springing from a column or a panelled pier and other fitments. The iron railing to the forecourt is somewhat unusual in design.

The metal fanlights to No. 10 and No. 14, with their characteristic pateræ and festoons of husks, are later insertions; both are in an excellent state of preservation, particularly that at No. 10. An infinite variety of designs in this " patent metal " is to be found in every part of the City; the semi-circular form is most frequently met with, followed by the oblong. Very few are elliptical. These became quite the rage when first introduced, and the majority of houses originally possessing wooden lights adopted the new material.

DOWRY SQUARE.

The necessity of accommodating some of the numerous visitors to the Hotwells resulted in the development of Dowry Square and the immediate neighbourhood. The Square was set out with an area of one and a quarter acres, and the first building was erected in 1727. The actual completion, however, extended over many years. During the height of its popularity the most fashionable congregation in the City was to be seen at Dowry Chapel. In various lists of subscribers to the public rooms are to be found many distinguished names. At intervals voluminous publications proclaiming the virtues of the new spring attracted a great number to partake of the waters. Three sets of " large and elegant " public rooms were built to meet the demands of the season. One of these rooms was attached to the Royal Gloucester Hotel, which stood upon the site now occupied by the Haberfield Almshouses. This was known as the Upper or Old Long Room. The Lower or New Long Room on the opposite side of the street is still in existence, and is at present used as a schoolroom. The third room was at York House Hotel and Tavern, Clifton. The subscription to each room was £1 1s. 0d., or " for walking in the Rooms and reading the papers 5s." Balls took place frequently, and public breakfasts were held twice a week, followed by cotillions and country dances, " for which every person pays 1s. 6d." The Lower or New Long Room (now Dowry National School) is 80 feet in length by 34 feet in width and 25 feet in height, lighted on one side by seven double-hung sash windows and with three windows at either end, the centre one having a semi-circular head. The ceiling is flat, terminating at the walls with deep coves springing from a modillioned cornice. The general proportions of the room are excellent. Portions of both fire-places remain, and both hob interiors, but the gallery for an orchestra has disappeared. Externally, the three centre windows of the side are grouped beneath a pediment, and blank attic recesses correspond with the fenestration. The centre window has an arched head, glazed with intersecting bars, but this portion is hidden internally, with added effect to the room.

The sporadic way in which buildings came into being in the Square doubtless accounts for the patchwork appearance it now presents. The fronts are varied in character and in treatment, and quite a number of phases appear side by side. The northern end is the most complete as regards any attempt at considering the block as a whole. Nos. 10 and 11 have a stone rusticated lower storey, the two upper floors now being cemented. All the windows have segmental heads and stone architraves of a poor section. Apart from the ground floor windows the sills have corbels at their ends, but both sill and corbel are coarse. Doorways are square-headed and framed by fluted Ionic pilasters, carrying an unbroken entablature with the favourite pulvination of the frieze and a segmental pediment. The doorway to the centre house, No. 9, with its broken pediment, is a glaring instance of the way in which an Order may be brutally handled. The pilasters are acutely tapered, the capitals clumsily arranged, and the architrave exceedingly coarse. The ground storey of this house has the rustications continued, horizontally, without any vertical joints. All the window boxings are exposed, and the flat arches to the window heads are composed of channelled voussoirs. The general treatment of the moulded stone string courses is similar to that in Orchard Street. One of the few instances of the entrance being carried out entirely in wood is to be seen at No. 8, where a square-headed doorway is framed by a moulded architrave. The frieze is stopped at either end with shaped trusses—poor examples in this instance—and from these spring an angular pediment.

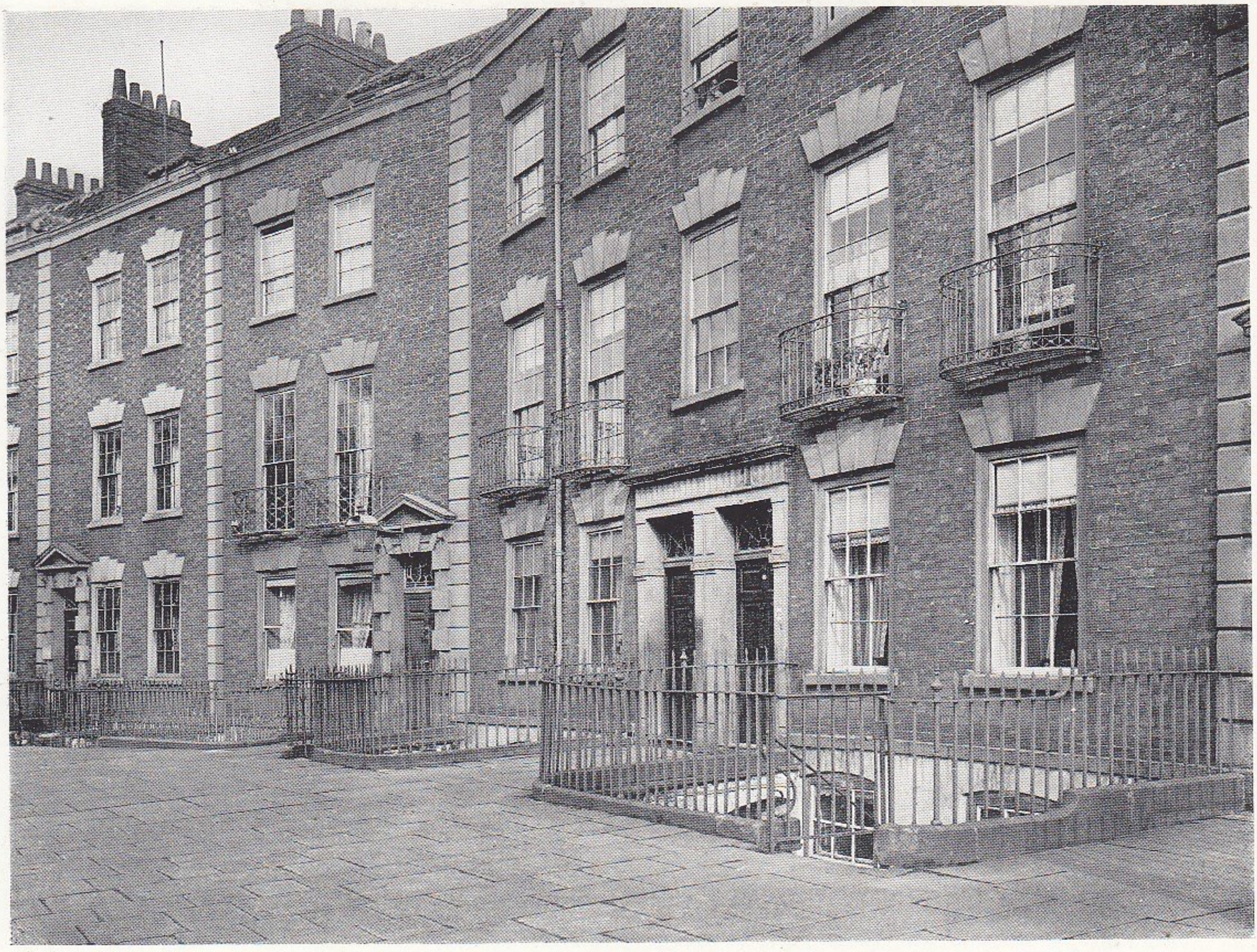
Two doorways on the eastern side, Nos. 14 and 15, are rather unusual, and are excellent examples of the manner in which an effect may be obtained by absolutely simple means. Both are in stone with semi-circular heads, the arches spring from impost blocks, having slight projections beyond the jambs. The whole of this centre portion also projects slightly from the main wall. An outer flat member frames the opening, which is finished with a hollowed truss, and around this truss the bed mouldings of a flat and continuous cornice return. Apart from the cornice no other mouldings are used. In the vicinity, at Dowry Place, a number of doorways obtain their effect by reversing this method, and recessing the inner member instead of projecting it. In these instances the doors are square-headed.

On the opposite side of the Square, No. 5 has a projecting wooden portico, a feeble effort to portray Greek detail. The door, which is wide, has two elongated panels, the centre style or muntin beaded, surrounded by convex discs, the upper portion containing a glazed panel. The area railing to this house has good sword-headed terminations.

The adjoining house has its portico in stone, also upon Greek lines, the designer being far better acquainted with the style than in the case of No. 5. The iron railings have cast panels between each upright, forming an enriched border, at the head of the enclosure.

No. 7, the front of which is of stone, is designed entirely upon Neo-Grec lines. Pilasters are introduced at the first floor level, and these are continued throughout the second storey, which is terminated by an entablature, with a blocking course over. The window openings are emphasised by sinking a square channel and continuing it around the jambs and heads in the manner of an architrave. The piers (to the ground floor) carrying the pilasters are also channelled or rusticated.

At No. 6 may be seen an instance of immature knowledge, where an attempt has been made to employ Greek motifs, hopelessly out of scale and feeble in composition; it is one of the few and vain endeavours in Bristol to impose upon the confidence of ignorance. A far happier example of an



DOWRY PARADE.

PLATE VII.

entrance, carried out entirely in wood, is to be met with at No. 1. Here the arch is used, the shaped trusses are much better in design, and the angular pediment has a dentilled course. The uprights of the architraves are divided into three unequal panels.

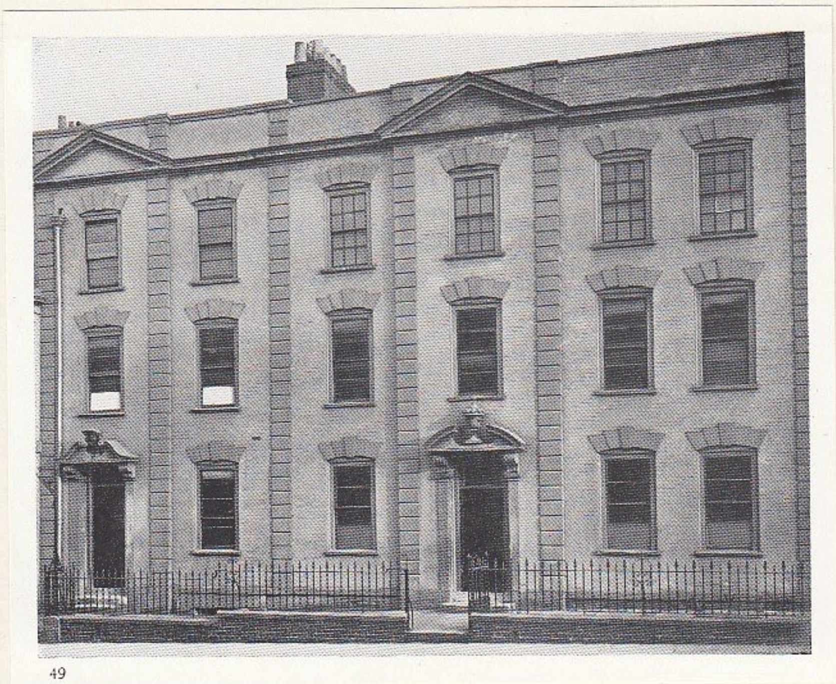
In studying a great number of these doorways allowance must be made for their mutilated condition, and very often, even where they are in a good state of preservation, the colour of the paintwork and some of the graining does great injustice to the original work. A matter of trifling detail, but one not altogether devoid of interest, is the variation in the design of the "eye" of the fanlights. Both in wood and metal it is surprising to see the ingenuity employed in this direction.

CHAPEL ROW AND DOWRY PARADE.

The street connecting Dowry Square with the Hotwells is known on its eastern side as Dowry Parade, whilst the western side is Chapel Row. Amongst the many lodging houses erected on the western side was "Lebeck House." This house is still in existence, and a trade card issued about 1740 states that "Mrs. Mead respectfully informs the nobility and gentry that she has suites of apartments in the above house elegantly furnished on the most moderate terms." Lebeck was a celebrated cook in London, and many eating houses were named after him. That he was an excellent advertisement of his own culinary efforts is evident from his portrait painted by Sir Godfrey Kneller.

At No. 7 Chapel Row is a brick façade very much on the lines of 28 Orchard Street, even to the grotesque keystones. The doorway has its wooden frame exposed, and a fanlight over of the wheel treatment is cut out of the solid. Surmounting the doorway is a segmental pediment, in stone, carried upon moulded trusses. Nos. 5 and 6 display similar door heads, but with angular pediments.

Dowry Parade (Plate VII.), with its brick fronts, has a number of interesting doorways, containing some of the best examples of metal fanlights to be found in the City. Nos. 2 and 3, 4 and 5, and 6 and 7 have their doorways adjoining and grouped together. Apart from the reeded cornice, which is continued over the doorways, no mouldings are used. The doors are six-panelled, with four lines of reeding or beads, kept flush with both framing and panels.



Nos. 26 and 27
KING SQUARE.

PLATE VIII.

Nos. 8 and 9 are square-headed, with moulded architraves, heavily blocked, and angular pediments, on shaped trusses. The designs of the oblong metal fanlights consist of an ellipse, containing a diamond with concave sides, both of which are intersected by diagonals from each angle of the rectangle.

No. 10 adjoining has its stonework identical with Nos. 8 and 9, but its fanlight is altogether more freely treated, and so far as we know it is the finest example of this type in the City. This house retains its original lamp bracket and lamp.

A feature of most of the houses on this side of the road is the iron balcony to the first floor windows, the designs of which are of the diaper pattern with flowers or stars at the intersecting points, and with a plain or narrow bordered rail.

KING SQUARE. King Square (formerly known as New Square) was laid out about 1755, with an area of one and a quarter acres. The majority of the streets in this neighbourhood are very complete, and have suffered little change during the past one hundred and fifty years. Almost every house has some point of interest, even if it be limited to a doorway, and its knocker, which, after all, far from being a trivial matter, is the one feature that often retrieves an otherwise dull and uninteresting front. Very naturally, the entrance always received its due consideration, and however modest the dwelling and however simple the doorway, the whole character of the house is stamped by its approach. The streets that run at right angles to the steep hill leading to Kingsdown are particularly fascinating. Gay Street, with its stepped pavement, is of singular interest.

At No. 4 Charles Street, a short distance from the Square, Charles Wesley lived from 1749 to 1771. King Square was one of the favourite preaching stations of John Wesley, who first visited Bristol in March, 1739, and conducted his first service " to a little Society in Nicholas Street."

The façades of the houses generally are of brick, but the crowning wood cornice—the Queen Anne feature of St. James's Square—is here replaced by a brick parapet with a moulded stone coping. The stone doorways are of a more classic nature than the majority of those to be found in the two squares already referred to. By this date the adaptation of an Order had become firmly rooted.

Nos. 26 and 27 (see Plate VIII.) have stone doorways flanked by pilasters, from the caps of which bold trusses project. These carry a cornice with broken pediments, one of which contains an urn and the other a cartouche.[1] Although both are interesting, the weakness of the design is so obvious as to be displeasing, particularly in the case where the urn is used. The entrance bays are emphasised by a slight break, quoined with square channelled blocks and terminated with pediments. These fronts suffer from excessive verticality, a fault that could have been easily prevented by introducing a horizontal line above the ground or first floor windows. Moreover, the fault is emphasised by the line of demarcation between the two houses.

The prevailing doorways of this period are square-headed, with continuous architraves—and an outer flat member—broken in the centre by triple keystones. These often intersect the bed-mouldings of the cornices, which nearly always terminate in a pediment, springing at either end from shaped trusses devoid of mouldings or enrichments.

At No. 3 the tympanum of the doorway has a panel of flamed stonework. The continuous iron balcony railing to first floor windows is of the diamond pattern, starred at the intersections, similar to the designs published by Cottingham. The oblong fanlight over the door of the adjoining house has its lamp space. The corner house has on its return front a nineteenth-century addition in the form of a Greek Doric portico, extending over the pavement. The frieze is enriched with wreaths or chaplets, a familiar form of decoration in Neo-Grec work. The line of continuous guttæ to the architrave fillet and the sloping sides of the architraves to the doorway are points of interest.

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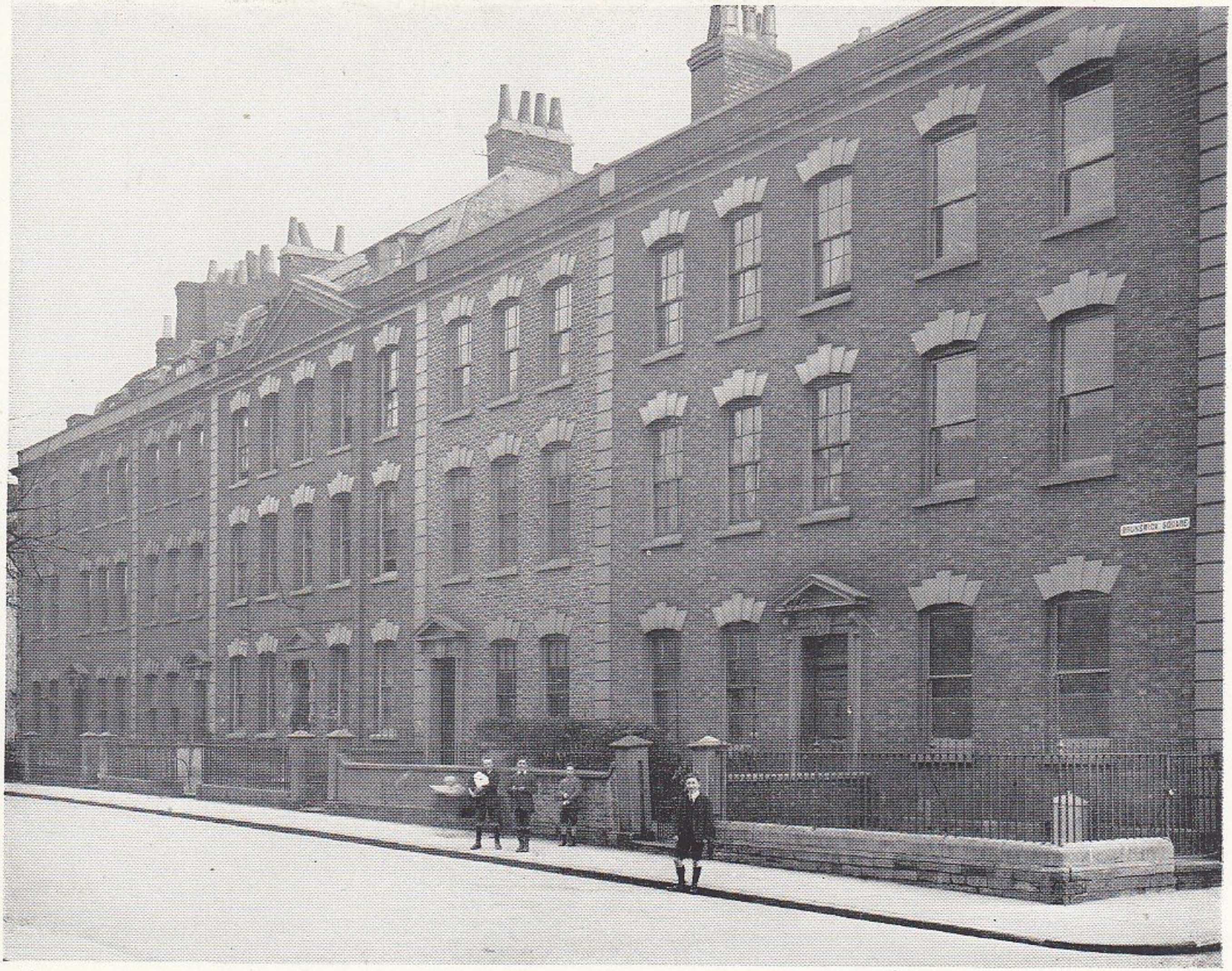
[1] Both pediments have been removed whilst this book has been going through the press.

Nos. 8, 9, 10, 12 and 13 also have their early nineteenth-century additions in projecting wooden porches, displaying attenuated fluted pilasters or reeded members. Most of these have excellent metal fanlights, No. 8 in particular. A number of them retain their lamps.

Apart from the cast-iron area railings, the ironwork in the Square has suffered from neglect and ill-usage, but portions of a number of lamp brackets, archways and standards are in existence. Some of the doorways on the eastern side have three-quarter Ionic columns, with the usual entablature and pediment, or an architrave on the lines previously mentioned, but with projecting blocks at alternate courses.

At Nos. 29, 30 and 31 Dighton Street (adjoining the Square) the doorways are flanked with Greek Doric columns; their application to a moderate entrance is unusual and really out of proportion to the size of the house. Their introduction is probably accounted for by the use of the Order at No. 7, which at that time must have been something of a novelty. Each of the three has the correct Doric frieze, with triglyphs. The doors are six-panelled, the two centre panels being elongated, whilst those at the head and the sill are circular. The lower ones are reeded flush with the framing, and the others are raised and mitred.

A variety of door knockers is to be found in this neighbourhood, the majority being of the eighteenth and a few of the early nineteenth century. The favourite design is that of a lion's head, with a ring knocker suspended from the mouth. A hand clasping a wreath is frequently seen, also the circular type of a ring surrounding a rosette. The Medusa head is rare, and those in which an urn enters into the design are not frequent in this locality, but there are a number having an Egyptian head in iron with the knocker in brass. Various examples may be seen at Dove Street, West Street, Brecknock Lane, and Beaufort Place.



BRUNSWICK SQUARE.
SOUTH SIDE.

PLATE IX.

This district also contains many types of the familiar bay window, used so extensively towards the end of the century. These are usually constructed entirely of timber, even when continued throughout three storeys. Typical examples have their angles formed with pilasters, half of which returns on either face. Occasionally these carry a full Doric entablature, with the triglyphs in the frieze, but generally friezes are plain, and the bed-mouldings, delicately profiled, have either a dentil course or a fretted member, following the lines of the Grecian key. A good example of a single storey bay is that at No. 9 St. James's Barton and a two-storied one at No. 15 Cherry Lane.

At No. 3 Montague Street a three-storied treatment in stone is finished at the parapet level by a continuation of the crowning entablature. At No. 35 in this street is a fine bay on either side of the doorway, projecting some distance beyond the main front of the building and obviously a later addition.

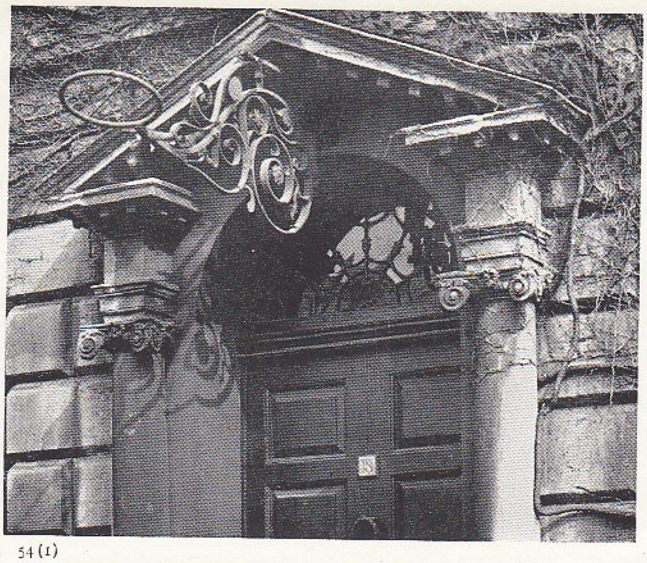
Numerous others are to be found in the vicinity, notably in Dighton Street, Charles Street and Duke Street. In the later types the angular pilasters are omitted, and the angles of the bay are either left unobstructed or the window architraves extend to the return and are mitred at the junction.

BRUNSWICK SQUARE.

Latimer records that one of the schemes embraced in the City Improvement Act of 1766 was started before that measure became law. *Felix Farley's Journal* of April 19th stated that "the plan for building a handsome street from just below the Full Moon was put in execution Wednesday last by beginning the first house. The street is to run back through the gardens, and at the further end of it will be built a most elegant square."

Three years later Brunswick Square was begun (Plate IX.). This Square is practically of equal area with King Square. Its northern side was not completed in accordance with the original scheme, and the eastern portion was delayed for nearly twenty years. An advertisement in the *Bristol Journal* of February 15th, 1772, stated that a house "adjoining Brunswick Square" was to be let "with a prospect of two miles from the ground floor." It is regrettable that this Square was not carried out in its entirety, for the remaining original portions are so dignified yet unassuming.

The southern side shows a more intelligent handling of the block, free from the architectural faults noted at St. James's. This brick-faced façade is well



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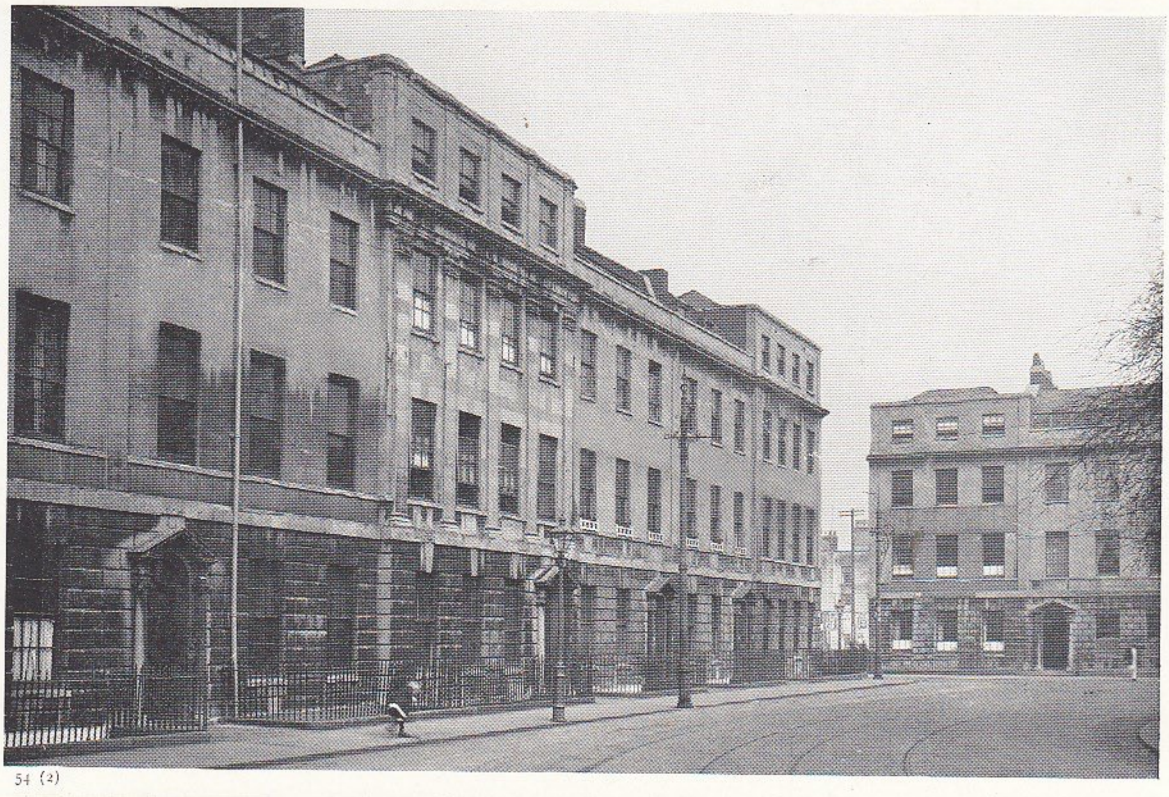
No. 18 PORTLAND SQUARE. *PLATE X.*
WROUGHT-IRON LAMP BRACKET.



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PORTLAND SQUARE. *PLATE XI.*
NORTH-EAST ANGLE.

proportioned, with a proper balance between voids and solids. The centre house is marked by a pediment over three bays. All the doorways (in stone) are of a simple type, being square-headed, framed by architraves, with the additional flat outer member—really a return of the frieze—triple keystones, and shaped trusses, supporting angular pediments. The window heads are slightly arched with stone voussoirs. Bath stone is also employed in the crowning cornice, which is of the modillion type so frequently used, and in the chamfered quoins. The greater portion of the roof is concealed behind a brick parapet. On the eastern side of the Square these later houses have semi-circular headed doorways, minus architraves, but with the usual shaped trusses (around which the bed-mouldings of the cornice return) and pediments.

On the western side there are only three houses; all of these have stone architraves to doorways and windows, blocked or rusticated. At the north-west angle of the Square a " Charley's Box " is still *in situ*. The house at the corner of York Street has a projecting iron lamp bracket.

PORTLAND SQUARE.

About 1788 building operations were begun at Portland Square (Plate XI.), but owing to the war with France its completion was long delayed. With an area of over two acres, this was the second largest square planned during the century. It owes its name to the Duke of Portland, upon whom the honour of Lord High Steward of Bristol was conferred on November 29th, 1786. The buildings are wholly of freestone, the ground storey being rusticated, with V-channelled blocks, stopped at the first floor level with a projecting course or fascia. The sills of the first floor windows are continuous, thus forming a frieze or panel, similar to that at Berkeley Square, and seen also in many instances throughout the City, though by no means universal. The whole of the windows above the ground storey are set in plain reveals, devoid of architraves or other form of embellishment. The crowning cornice is modillioned and surmounted by a parapet or blocking course. End houses, that is those terminating each block, have their attic storeys continued in freestone; likewise, also, the centre house on the northern and southern sides. These central features are brought into greater prominence by the addition of pilasters—used in the Palladian manner—supporting a full entablature. Portland Square is the finest completed instance of an architectural setting in any way comparable with the formal treatment of Queen Square, Bath. Unfortunately, the central feature consists of an equal number of bays, resulting in a central pilaster, a solid instead of a void, an error that betrays the designer's lack of knowledge. The Order adopted is not academic, but is a free treatment of the Doric with capitals composed of a Doric abacus, and a frieze of acanthus leaves springing from the necking and stopping some little distance below the fillets of the abacus. A similar arrangement is noticeable where Doric and Ionic capitals are used internally.

All the external doorways have semi-circular headed openings, and are flanked by three-quarter Ionic columns supporting an entablature with modillioned cornice, terminating in a pediment. Nearly the whole of the metal fanlights remain, most of which are excellent in design and display the familiar decoration of the period. At No. 26 the fanlight preserves its original lamp, incorporated in the design.

End houses of each block at their return have their fronts faced in brick and their entrances are from side streets. The dressings to the doors and windows are of freestone, all the architraves being blocked. These entrances, although sufficiently wide to permit of double doors, have actually single doors, with a wide centre muntin beaded, giving the appearance of two doors, a method frequently adopted at this date. The screens have very narrow openings on either side of the door, the semi-circular heads being filled with large metal lights.

Two excellent wrought-iron projecting lamp brackets are *in situ* at Nos. 18 and 19 (Plate X.). The design consists of scrolls, in duplicate, the intervening space being filled with elliptical pateræ and floral discs. Four wrought-iron archways, supporting lamp wells, contain diamond-shaped panels, diminishing in size towards the centre, with the characteristic oval-shaped leafed pateræ. These give access to the central garden.

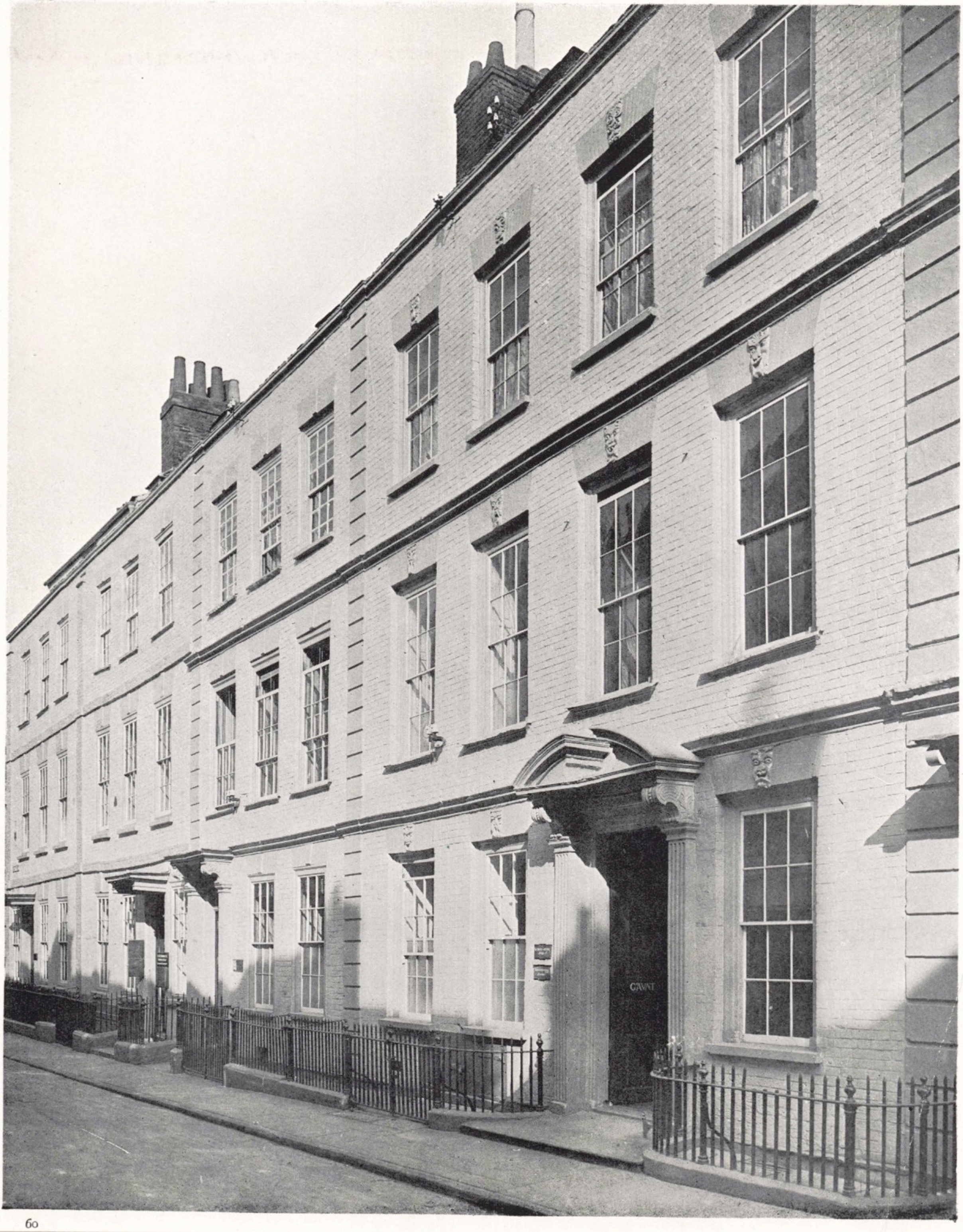
In common with other squares that came into existence as places of residence for those " desirous of choosing a retired situation," and which were kept " remarkably neat and clean," the whole environment has changed, and the buildings, now given over to other purposes, have lost a great deal of their original fittings. Here and there are to be found odd fire-places, portions of panelling and mahogany doors. Some of the mantelpieces are of marble, with reeded members and fluted friezes, with panels and inlays of various colours. These contain the familiar cast-iron hob interiors, enriched with diaper work, or one of the many patterns then employed. No. 17 is particularly

BERKELEY SQUARE.

A couple of years before building operations began at Portland Square Berkeley Square was laid out (Plate XII.). This was the first step towards developing the western portion of the City. In common with similar undertakings at this date its completion was delayed owing to the financial panic following the outbreak of war with France in 1793. It was estimated that over five hundred houses remained but partially built or roofless for a number of years, so that the City must have presented a forlorn appearance. The total area of this Square is just over an acre. The site on the slope of a hill is not an ideal one, especially for a classic rendering, as the contours of the ground fall in two directions. The three sides of the Square—the fourth not having been completed in accordance with the original scheme—have the buildings faced entirely in stone, the general treatment following the lines at Portland Square. The levels of the ground are shown by the rise of each house; the cornice of the lower building returns around the division that marks the party wall, and immediately over this line of demarcation the cornice of the adjoining house is similarly finished. The only attempt at centralisation is upon the eastern side, where the three bays of the centre house are grouped beneath a pediment. Pilasters with debased capitals carry an incomplete entablature, consisting of a cornice and a deep frieze with coarse fluting minus an architrave. A little way beneath the second floor windows a string course is introduced, having a wave enrichment.

The central entrance, in common with all the doorways, is arched and framed with Doric pilasters bearing an angular pediment. Most of the semi-circular fanlights are of wood, the arris of the bars being beaded throughout. The side or return of No. 20 is of brick, with an excellent entrance beneath a boldly rusticated stone arch. The doorway, which is deeply recessed and architraved in the form of a screen, has a large metal fanlight.

A number of the houses contain stone staircases, and have delicate handrails veneered in mahogany, and a balustrading of square iron balusters filled at intervals with a design reminiscent of the Brothers Adam, the enriched details of which are finely cast in lead. Similar motifs are employed in plaster friezes and in the decoration of lantern lights to staircases. Fire-places and grates of the period are in many cases preserved, and in one instance a hall stove in the form of a square pedestal surmounted by an urn is very chaste in design and full of fascinating Greek details.



ORCHARD STREET.

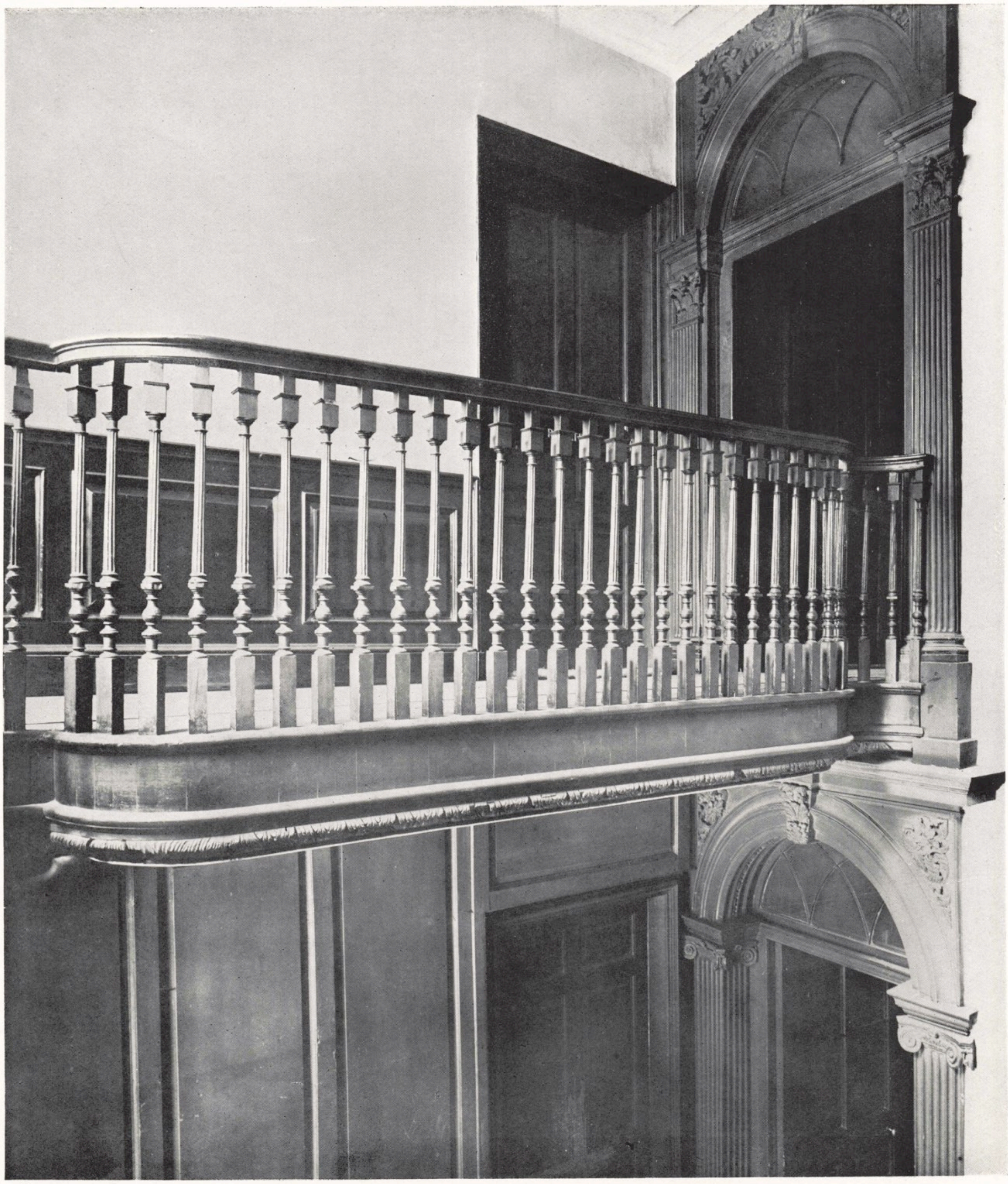
PLATE XIII.

BERKELEY CRESCENT. The great charm of the concave form lies in the preservation of its continuous sweep. This has been lost in Berkeley Crescent, where the line is sadly crippled. In the great crescent at Bath, regardless of the fact that the front wall of each house is straight, Wood cleverly introduced a column at the intersection of the two planes, and this, aided by the enormous scale adopted, resulted in the desired effect being obtained, to say nothing of reducing the cost. In the local example the use of brick did not call for such consideration. It is, therefore, the more regrettable that such an oversight occurred. Moreover, the end doorways, No. 2 in particular, are shockingly mutilated. Apart from this appalling error the pedimented doorways are nicely handled, and the flower balconies of the first floor windows add a note of interest.

ORCHARD STREET. Orchard Street, commenced about 1716, soon became a fashionable locality, although the only approach for carriages was via Frogmore Street. Fully realising that in a narrow thoroughfare the eye would not be attracted far above the first floor level, the interest is centred upon the doorway. Each has its own individuality, and however slight the variation, it is sufficient to prevent a dull monotony.

The slight change of design in doorway and fanlight as exhibited in this street and Orchard Square adjoining is really remarkable. This variation is also shown in each front, and the subtlety by which this is accomplished is well worthy of notice. In the illustration (Plate XIII.) it may be noted that the positions of the doorways, even if unintentional, is nevertheless a happy accident. Nos. 29 and 30 form a centre between Nos. 28 and 31. The doorway of No. 28 is very similar to the King Square model, but the weakness of the design (in stone) is apparent from the sagging of the cornice, where provision was made for the reception of an urn or a cartouche.

The grotesque keystones are odd, the features being obtained by the formation of acanthus leaves. Some original sash panes are seen in the upper windows of No. 29, but the substitution of the more elongated panes has not entirely destroyed the character of these fronts. Outside the profession it is not generally recognised how much of the effect relies upon the proper proportion of a pane. It is the unit that controls the design of the window opening, and from Sir Christopher Wren downwards it has received considerable attention.



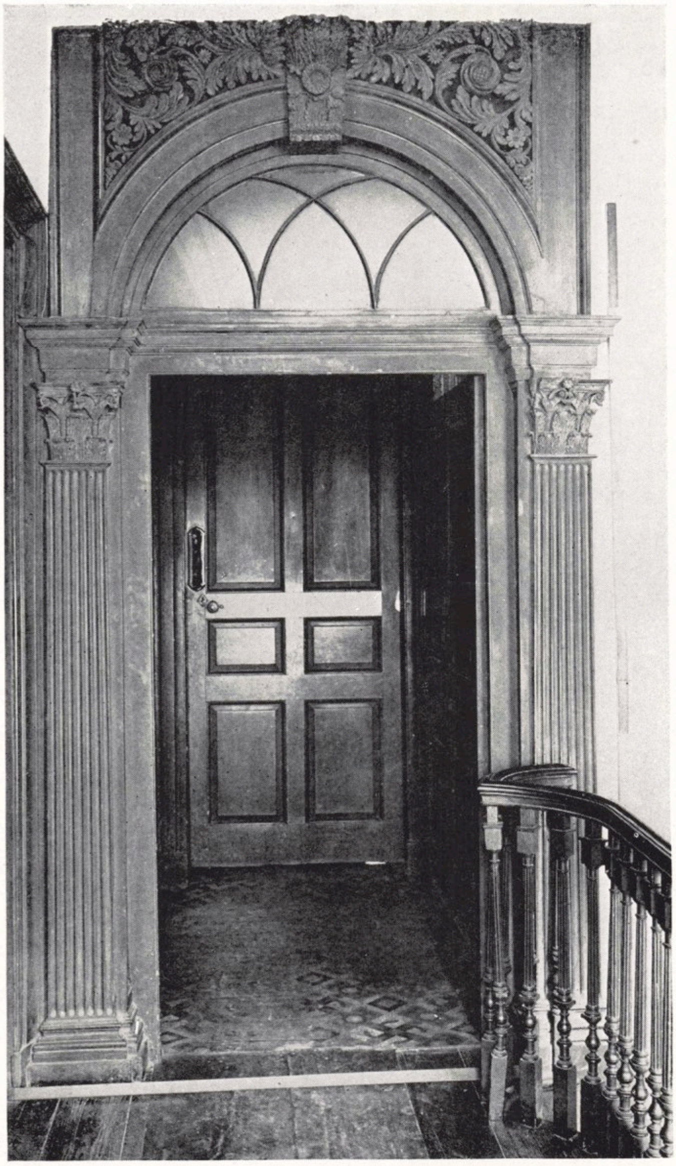
No. 28 ORCHARD STREET.
FIRST FLOOR LANDING.

PLATE XIV.

Stone is usually employed in the string courses, denoting the various floor levels, and when so used it is generally moulded. This appears in two of the fronts illustrated, where the courses return around the channelled blocks marking the division walls. In the adjoining houses the strings are formed by slightly projecting brick courses, carried immediately over the window arches. The omission of these strings to the second floor window heads gives a valuable space between the arches and the coping of the parapet. The "scale" of the buildings gains considerably from the use of brick. The window boxings are wholly exposed on the outside, and the fronts rely for effect entirely upon the excellence of their proportion. Internally, the majority of the ground and first floor rooms are panelled from ground to ceiling, the partitions being timber framed. In some cases, where, for instance, a partition is used to form a passage way, no interior framing or studding is used, but the panels are double faced, that is worked on both sides, resulting in a partition less than one and a half inches thick. Many houses retain their mantelpieces and their original interiors, generally the familiar hob grate, but a number have been replaced by up-to-date types, produced to give a greater heating surface, but with little regard to the design.

Almost without exception each house preserves its staircase, varied both in plan and in detail. Nos. 25 and 28 have the most interesting. The size of the entrance hall in the latter house enables the flights to be broad and well displayed. The whole of the mouldings and general arrangements in this building are of particular interest, inasmuch as they are so individualistic and expressive of the ability of the designer. The profiles of some of the joinery details of No. 28 are seen in the illustration of details on page 16; also the dado surrounds and the cross-banded veneer to the panels.

Set out in three flights, the general scheme of the staircase follows the Queen Square example. Here also the balusters are spaced three to each tread, but their plinths, the square bases, are continued below the nosing of the tread and the spaces between are cross veneered. The carved spandrels cannot compare with the Queen Square example; but the exposed soffit, that is the underside of the stairs, is moulded and exceedingly effective. The balusters (of pine) are composed of slender columns, fluted, each with its capital and base. The sub-base, of baluster formation, is of interest both in its composition and its outline.



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No. 28 ORCHARD STREET. *PLATE XV.*
ARCHWAY, FIRST FLOOR LANDING.

Plate XIV., illustrating the first floor landing, shows the method by which the head of the baluster is reduced in order to house into the handrail. An increased width to this landing is obtained in an ingenious and decorative manner, but the stopping of the balustrade against the pilaster is clumsy. It is a pity that this portion of the design did not receive more consideration. The Plate shows, rather indistinctly, the continuation of the square of the balusters below the nosing of the landing and the spaces filled with cross-grained veneer, the introduction of which gives value to the frieze. The lipped moulding underneath, enriched with acanthus, is happily conceived. The handrail, sheathed in mahogany, terminating at the foot of the stairs in an octagonal manner, has a star inlay. The newel is in the form of a fluted Corinthian column. A similar column opposite finishes the dado panelling.

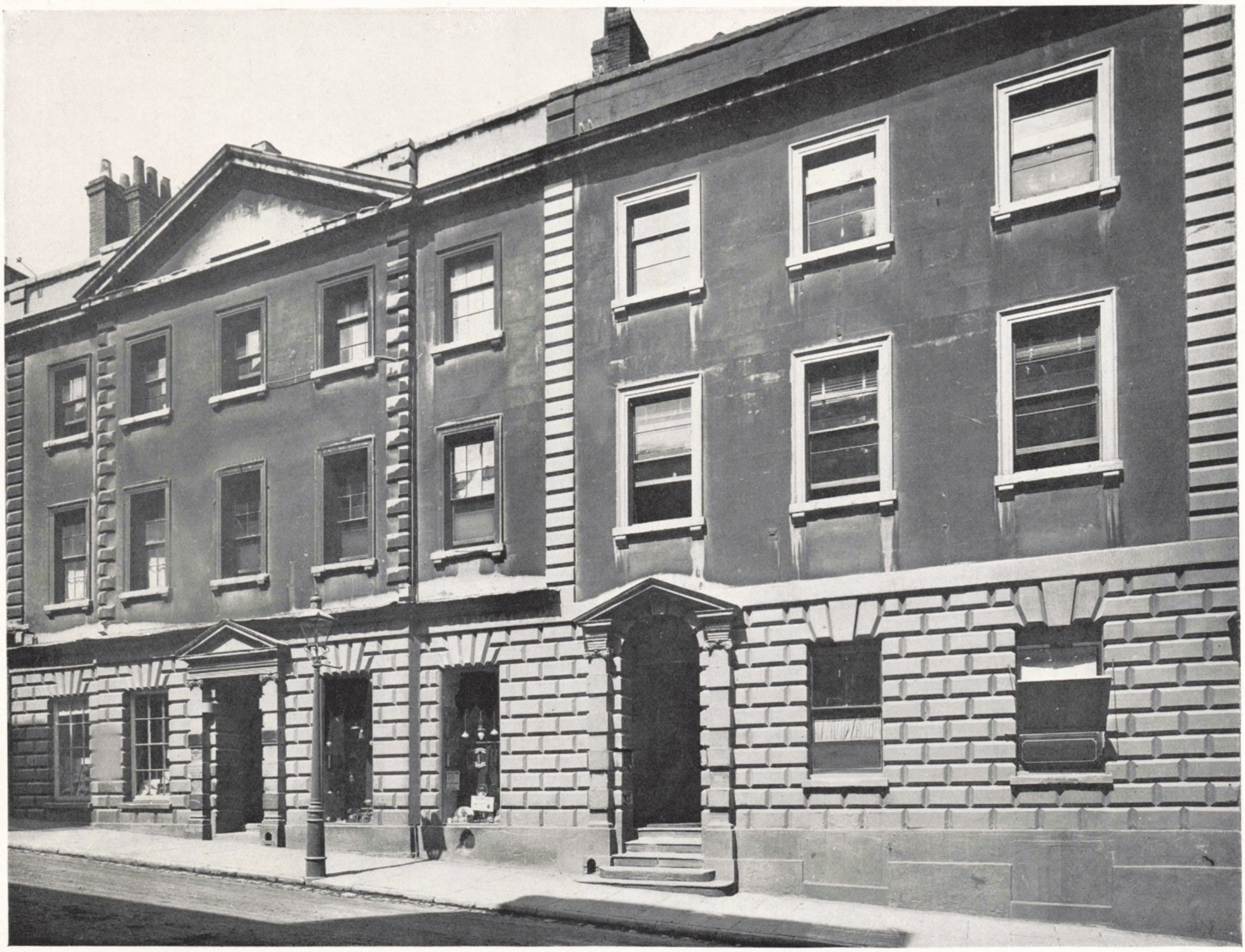
The archways on the ground and first floor (Plate XV.) give access to a secondary staircase. The carved key blocks and the spandrel carving, especially to the upper archway, are admirably designed and crisply executed. On the spandrels of the upper arch the carving finishes abruptly beneath the plaster cornice. The manner in which the spandrels are formed in this archway by a continuation of a moulding forming a panel over the pilaster and thence running around the arch is a thoughtful though not academic piece of design.

Staircases usually appealed to the designer and gave great opportunity to the craftsman, not only from the constructive point of view, but from the decorative treatment they afforded. Generally they are the focal point of the house, although in many houses of considerable importance the authors have endeavoured to conceal these essentials by shutting them away in self-contained halls.

In an explanation of a draught of a house, dated 1724, the following reference is made : " Each of the great stairs is proposed to be five foot wide, a foot broad and six inches high, from the Parlour to the principal Chamber Floor, and from thence to the upper Chamber Floor to be only four feet wide and five and a half inches high. The enlargement of the well upwards gives a better view of the stairs and the ceilings and adds a beauty which cannot be imagined by those who have not seen the experience of it, and it also gives room to make more stairs and consequently lessens the rise of each step to the ease of those who go up, for the leg is apt to tire by a great number of steps, and one imagines the last to be deeper than the first."

Before leaving Orchard Street it may be of interest to recall the style of dress worn by those who resided in this locality when it was a fashionable neighbourhood. In 1753 a silversmith of Orchard Street possessed a mazarine blue coat, lined with white, a blue silk waistcoat embroidered with gold, lace sleeve ruffles, silk breeches and stockings, a large powdered wig, a cocked hat laced with gold, and a scarlet cloak.

UNITY STREET. Somewhere about 1742 the first houses were erected in Unity Street. The illustration (Plate XVI.) shows the sloping nature of the sites, and how in this particular instance the problem was dealt with. Nos. 2, 3 and 4 (the two latter appear in the illustration) are treated as one block. Instead of stepping down each house the surmounting cornice is kept at one level, and the additional depth gained beneath the ground floor of the lower house is utilised for cellarage. The windows of each floor in Nos. 3 and 4 are kept at one level, but although those of No. 2 (on the highest ground) do not range, the difference in height is scarcely noticeable.



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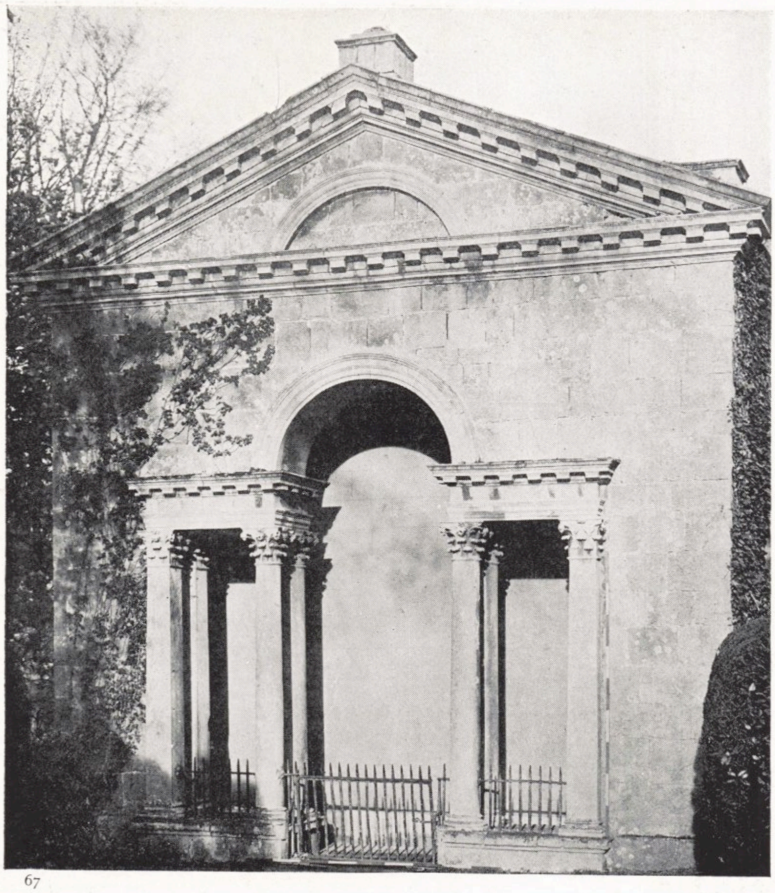
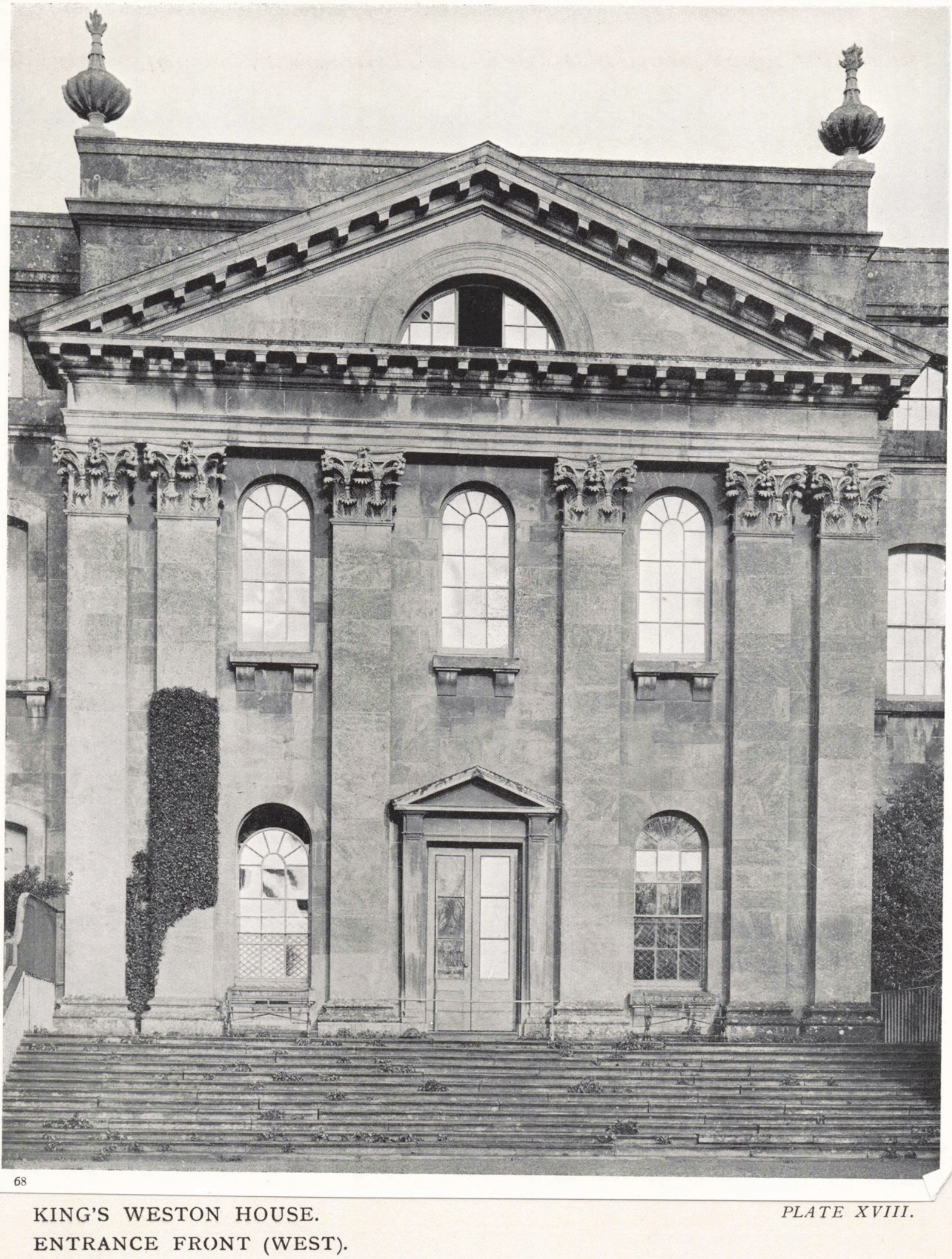
UNITY STREET. *PLATE XVI.*



KING'S WESTON HOUSE. *PLATE XVII.*
THE GARDEN TEMPLE.

At this era the use of Bath stone façades became prevalent in buildings erected near the centre of the City. Within a quarter of a century the whole character of the houses, as expressed externally, has changed. The adoption of stone, the introduction of a rusticated lower storey, the entrance doorways designed upon purer classic lines, and the stone architraves to the windows have resulted in the loss of that domestic character so admirably expressed in the Orchard Street houses. It will be noted that the window boxings have disappeared externally, and that the openings are framed with moulded stone architraves, stopping upon projecting sills that are terminated with corbels in a line with the architraves.

The window heads of the ground floor are, in the lower of the two houses in the illustration, formed with three keystones or voussoirs, whilst those



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KING'S WESTON HOUSE.
ENTRANCE FRONT (WEST).

PLATE XVIII.

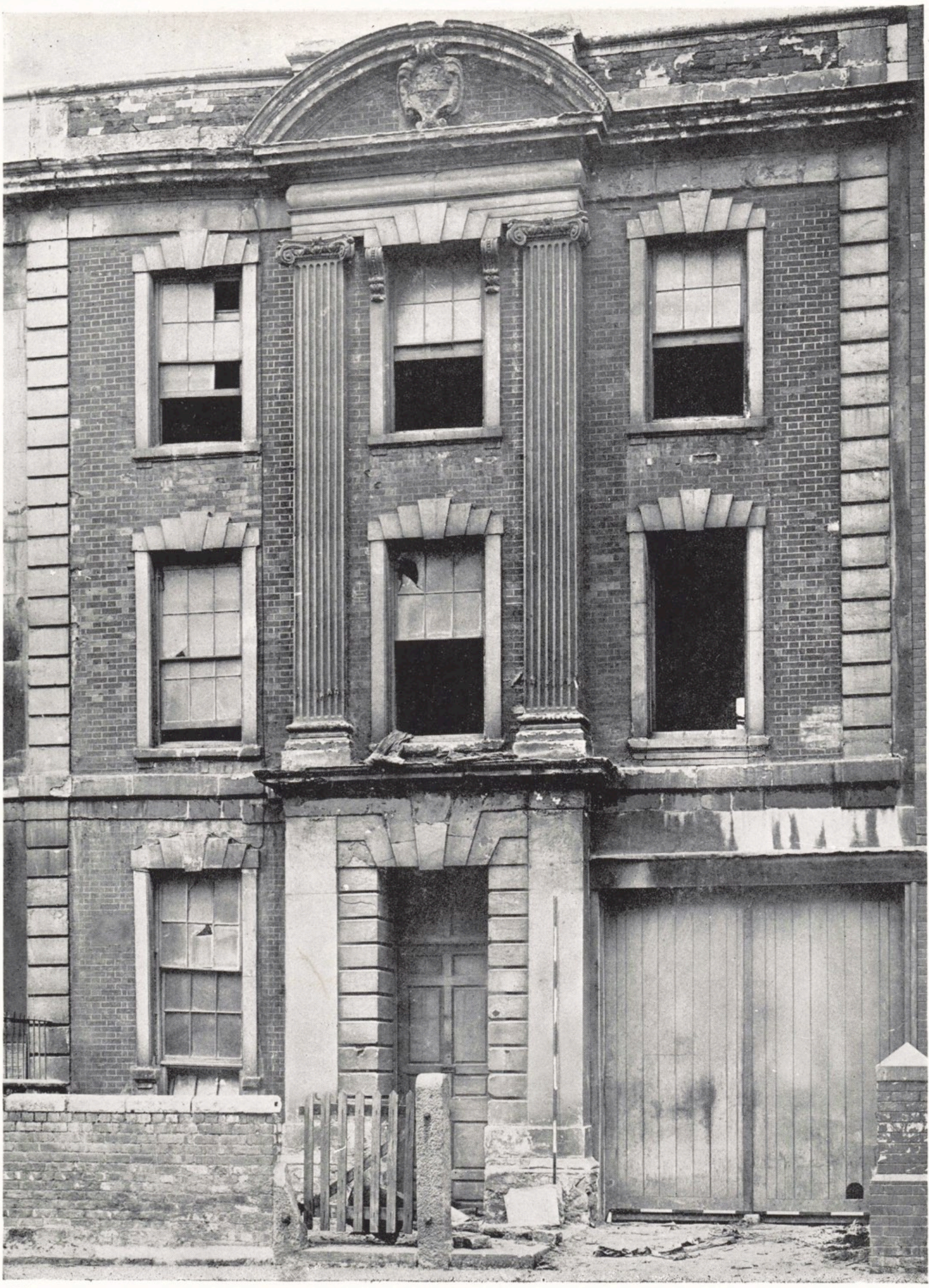
in the upper house have five. Ionic pilasters are used to embellish both doorways, and each is rusticated or blocked. The upper entrance has the entablature carried across the door head, which is square or lintelled. The introduction of the arch to the lower entrance has necessitated the entablature being returned over the pilaster. Both have the favourite angular pediment and also the pulvinated frieze. The lower house, of three bays with the doorway at one end, would have called forth the condemnation of Isaac Ware, who would have sacrificed the front room or split it into two rather than have placed the entrance out of the centre.

KING'S WESTON HOUSE. In 1714 Sir John Vanbrugh designed King's Weston House. A building by the author of Blenheim Palace, "the most important mansion erected in England during the eighteenth century," would naturally excite a good deal of interest. It is more than likely that some of the local master-men were engaged upon the structure. Whether or no such was actually the case, we may be assured that a building of such importance could not come into existence in the neighbourhood without receiving the attention of those actively engaged in the craft. This was the first building locally to be treated in the Palladian manner.

Palladio, who was born at Vicenza, was the first to combine two storeys within the height of one Order. In Plate XVIII., which shows the centre portion of the entrance front, the Corinthian pilasters are seen of sufficient scale to embrace the ground and first floor windows. This entrance bay, and indeed the whole mansion, is handled in the heavy and massive manner characteristic of Vanbrugh. The effect is impressive when viewed from a distance, but upon closer inspection the details are often crude and out of scale. In the illustration the doorway does not impress one as being the principal entrance to a mansion. The sills, with their supporting corbels, are coarse, and the introduction of the semi-circular window in the tympanum is not altogether pleasing. The enormous scale upon which Vanbrugh conceived his works called forth the following, which forms part of his epitaph by Dr. Evans :—

> "Lie heavy on him, earth, for he
> Laid many a heavy load on thee."

We are unable to assign definitely to Vanbrugh the adjoining garden temple (Plate XVII.), but the entrance archway, with its detached coupled Corinthian



No. 70 PRINCE STREET. *PLATE XIX.*

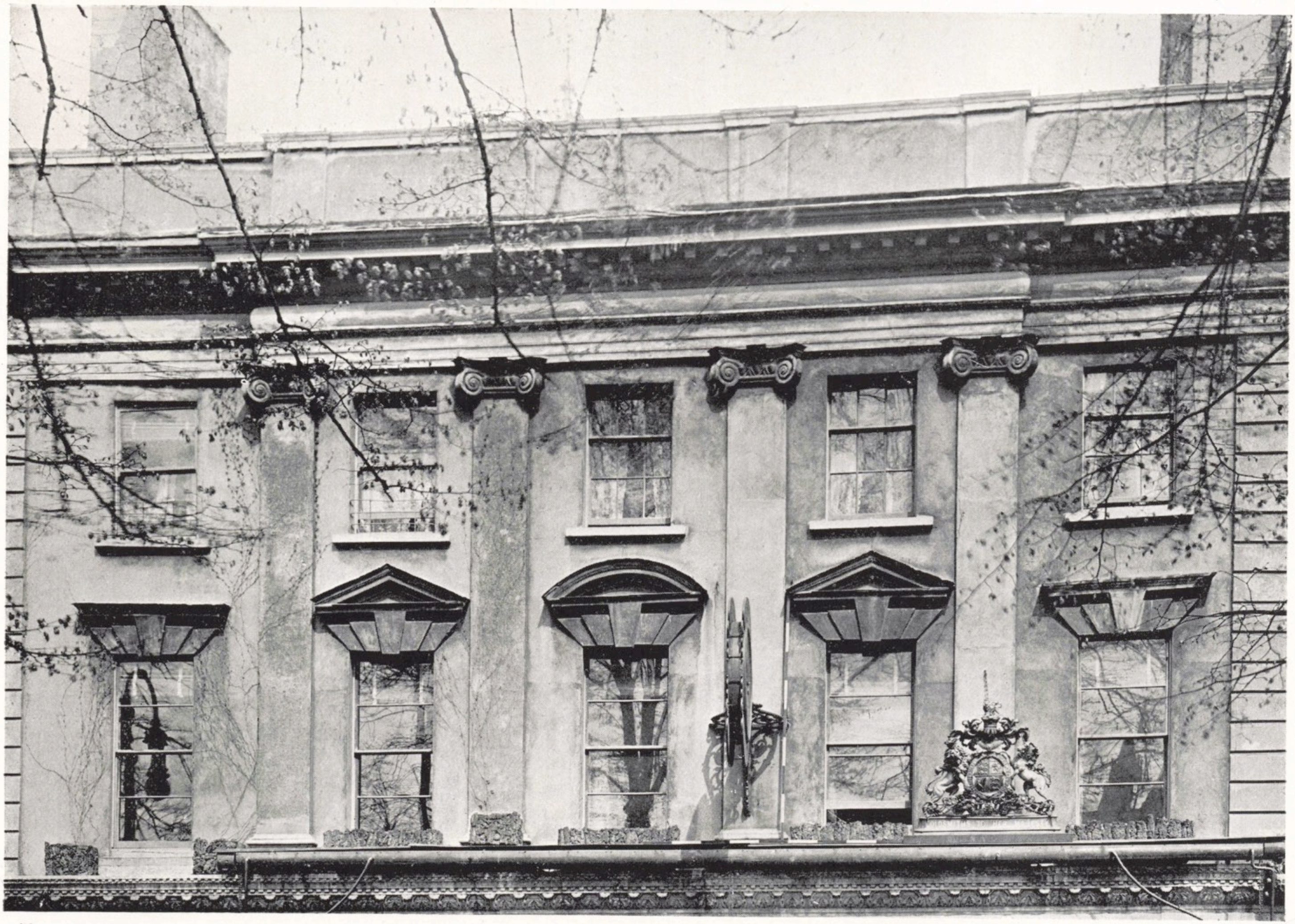
columns and its finely-proportioned entablature, is certainly more delicately handled than the front we have just criticised. It is curious that the tympanum was again disturbed by inserting the segmental architrave. This building is no longer serving its original purpose, as the entrance is now blocked by a modern wall.

No. 70 PRINCE STREET. According to Latimer, Prince Street received its name as a compliment to Prince George of Denmark. Plots of land were leased to several wealthy merchants, who undertook to build houses. Two or three of the houses still retain their original owners' coats of arms.

The building under review was probably the first dwelling-house in the City to display the Palladian feature, this possibly being the outcome of King's Weston House. The date is approximately 1725. Whilst this front has much to commend it, and is valuable as being an example of the new style, there are many points not beyond criticism. The raising of the fluted Ionic pilasters to the first floor level gives added dignity to the building; but the central feature is a trifle narrow, and the façade is perilously near being equally divided into three masses. The lower storey of the building lacks horizontality; it would have gained considerably had the flanking wings been carried out in stone, with rustications a little bolder than those shown to the doorway. The handling of the voussoirs to the door lintel is cleverly managed. Each projects slightly beyond its fellow to the centre key, and all are stopped by the adjoining piers. The jambs to the windows are thin and out of scale with the voussoired heads. The main cornice is well detailed, and the centre bay contains the full entablature. The addition of the architrave to this portion has brought the carved consoles into being in order to project the window head, whose voussoirs break into the architrave.

This portion is somewhat restless, and presents too many features within too small an area. The pulvinated or pillowed frieze is seen to better advantage in Plate XIX. The parapet has its base and capping of stone with the intermediate filling of brick. The channelling or fluting of the pilasters adds enormously to the refinement of the Order.

Another version of this design, evidently a copy or by the same author, is to be seen in St. James's Barton carried out entirely in stone. The entrance



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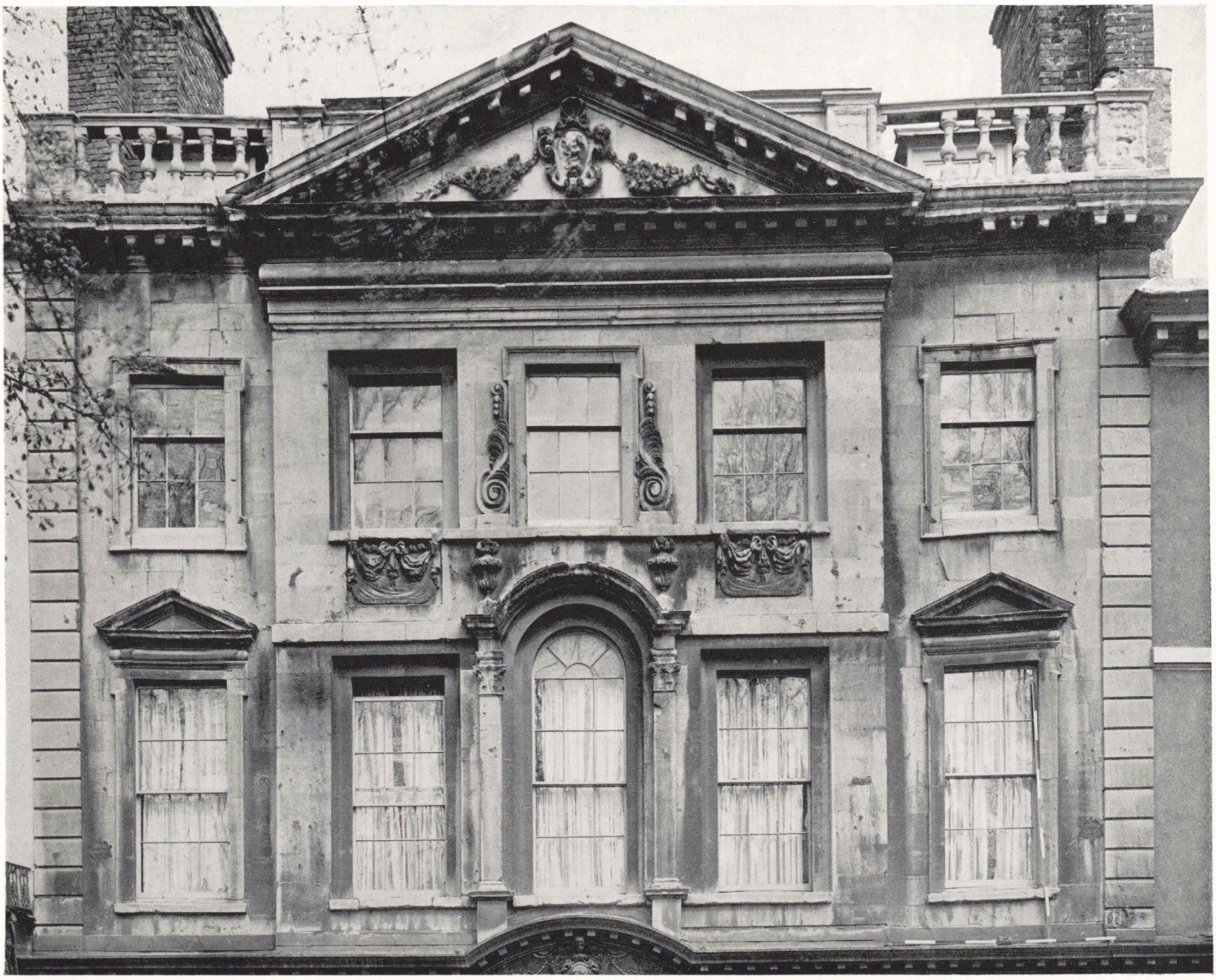
No. 30 COLLEGE GREEN. *PLATE XX.*

in this instance is not centrally situated, and is altogether too massive in design. The tablings under the second floor windows are alone sufficient to indicate that this building is later in date than the one in Prince Street.

No. 30 COLLEGE GREEN.

Another front showing the application of pilasters is No. 30 College Green (Plate XX.), erected about the middle of the century. The ground floor, which is now occupied for commercial purposes, has been entirely reconstructed; but one may hazard a guess that this storey was rusticated and the house entered by a central doorway. Whether or no the façade was originally plastered is somewhat doubtful, but it bears the impression of a brick front which has been subsequently rendered. A glance at the illustration will show that the plain face of the pilasters cannot compare with the sense of refinement obtained by fluting the shafts, as at Prince Street. Nevertheless, the unfluted shafts are more in keeping with the bold pediments and keystones of the adjoining windows. Had they been channelled there would have been a tendency to make the window heads appear coarse. Already they seem to be somewhat heavy, and this is further enhanced by the omission of some form of architrave to the jambs. Although in the Prince Street example the pilasters are not tapered or diminished, the fact that the shaft appears to be wider at the top than at the base is not so apparent owing to the sinkings and consequent shadows. In the illustration of the College Green front the effect of the widening at the head of the shaft is very noticeable. The capitals with their excellent volutes are in better scale here than those in the earlier building, which by comparison are rather insignificant. The entablature is well proportioned and fittingly detailed, bearing in mind its elevated position, nearly forty feet above the pavement. The introduction of modillions in the cornice adds a note of interest, and is valuable in producing half tones into the shadows.

A subtlety of the design is the increased width of the centre bay. It will be noticed that the segmental pediment surmounting the centre window returns without impinging upon the pilasters, whereas the angular pediments on either side actually touch the shafts. Although such a subtlety may well pass unnoticed, it is sufficient to make the centre feature more telling. In fact, the gentleness of concentrating in such a manner adds a charm that is often lacking when it is baldly or prominently expressed. The lateral bays with their straight cornices add to the design, and preserve a restful and solid appearance at the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No. 32 COLLEGE GREEN. *PLATE XXI.*

termination of the front. Moreover, the centre pediments are increased in value solely by contrast. The five windows are equally spaced, but the lateral bay to the left is much wider than the one to the right, a fact which is noticeable in the greater width between the rustications and the reveal of the window.

It has been suggested that very possibly this building was designed by Strachan, but there is no evidence in support of such a statement. It is, however, the work of a capable designer, conceived in a bold manner, and altogether a very satisfactory rendering of what was in those days a town mansion.

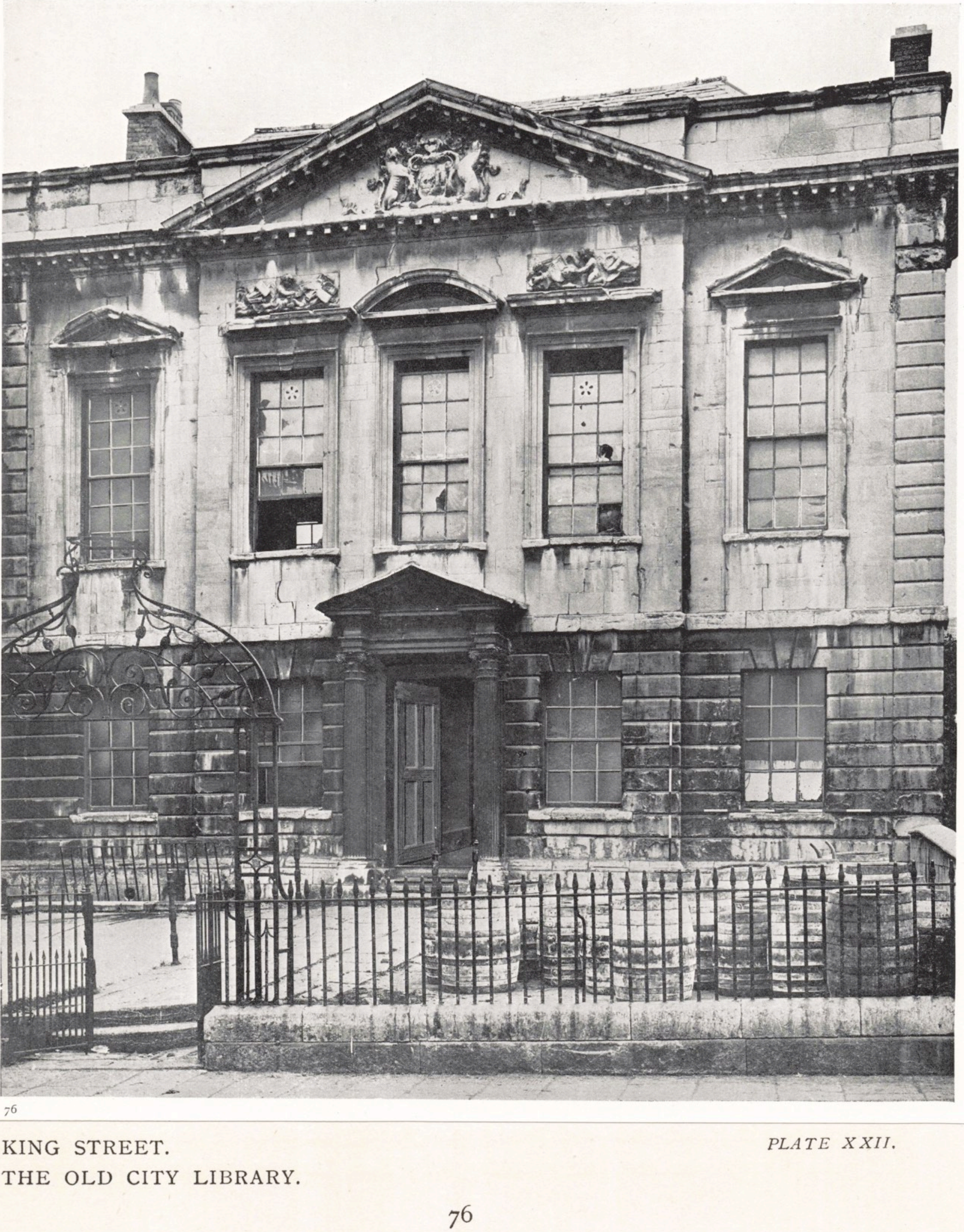
No. 32 COLLEGE GREEN.

Almost adjoining the previous building is No. 32 College Green (Plate XXI.). This is one of the most interesting façades in the City, possessing as it does an individuality not to be met with elsewhere.

Erected about 1740, the front is entirely in freestone. The general treatment of the design contrasts strongly with that of its neighbour. Whilst in both instances the importance of the first floor is indicated by the window dressings, the rhythm of the two buildings is differently expressed.

At No. 30 the Palladian motif naturally introduces the predominance of the vertical line; whilst at No. 32 the horizontal lines are in greater evidence. This is skilfully managed in the central projection, where a projecting course is carried over the first floor windows and the sills of the second floor are continuous. In order to prevent a total severance of these stages the two floors are apparently connected by the urns on either side of the segmental pediment (which is also helpful), and the delightful trusses to the second floor window.

This refreshing example, although possessing many faults from the purely academic point of view, is redolent of the personality of its unknown author. The way in which the interest of the centre feature has been maintained is very telling. The arched window, framed by its Corinthian pilasters and its segmental cornice, is a charming conception. The urns are valuable additions, continuing the decorative treatment of the centre bay, which is terminated in the window above, with its shouldered architrave and pleasing scrolls. These are composed of palms with pendants of snowdrops. The flanking windows are merely



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KING STREET.
THE OLD CITY LIBRARY.

PLATE XXII.

recessed without architraves, thus acting as foils to the centre. The drapery panels immediately beneath the sill of the second floor windows, although interesting in themselves, are a little disturbing, and had they been omitted would not have been missed.

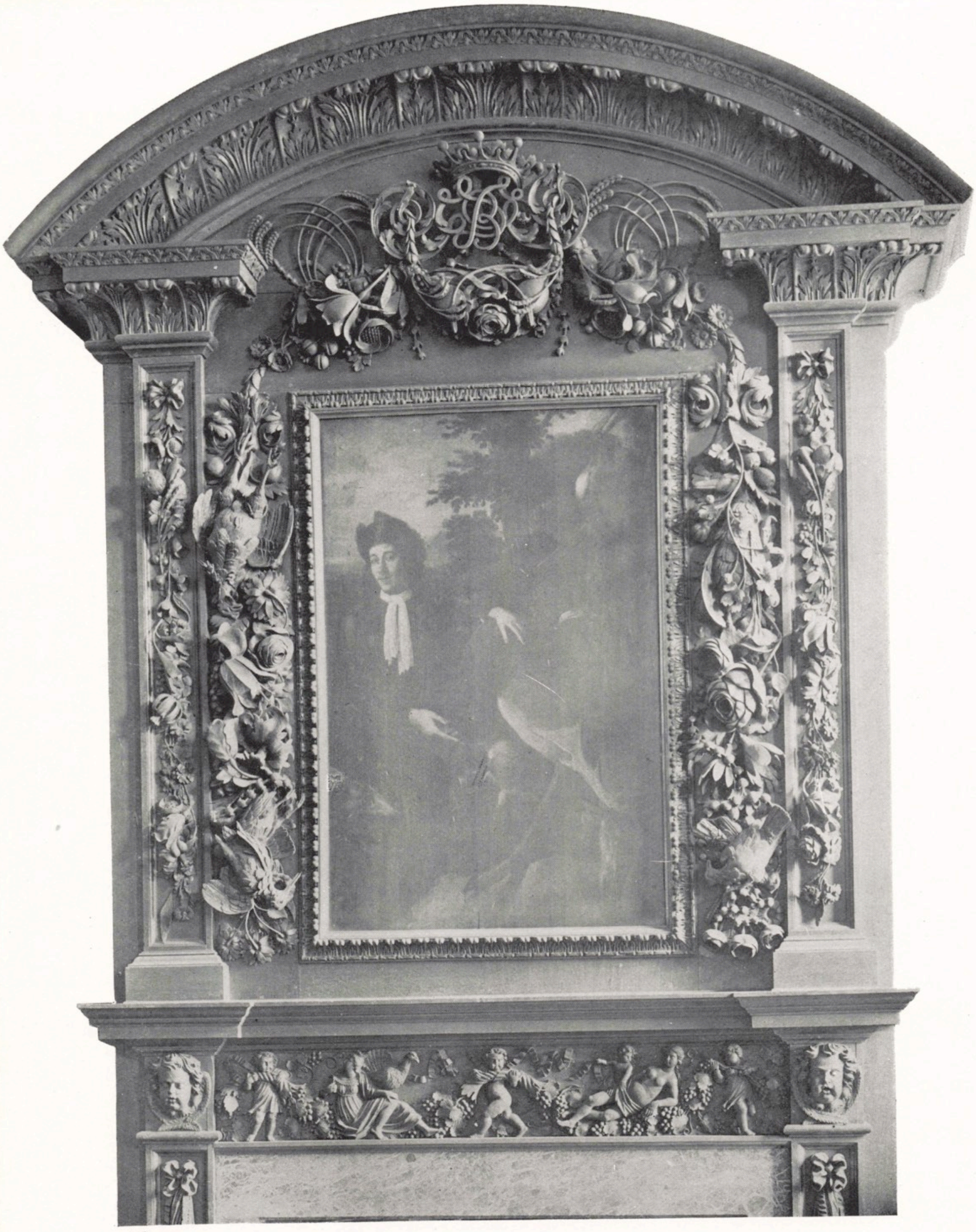
The first floor windows in the lateral bays, with their shouldered architraves and pediments, are sufficiently far removed from the centre to avoid competition. Over these the moulded architraves shouldered at the heads and sills are again introduced. The architrave to the crowning entablature is too deep and curiously detailed. This produces rather a depressing effect over the window heads. Apart from this the entablature with its pediment is nicely proportioned. The parapet balusters, though widely spaced, are delicately profiled, and with the panelled dies the whole savours of refinement. The interior retains a fair amount of original panelling, the most important portions being in the first floor rooms. The work is entirely of oak, and where pilasters are used they are of the Ionic Order, fluted and with excellent capitals. Two carved panels, with heads and swags of fruit and foliage, have the favourite knotted ribbons and tassels so frequently used at this time.

Once a fashionable residential neighbourhood, College Green is now equally as fashionable as a shopping centre. Although in the old days a vast amount of business was carried on behind windows with comparatively small panes, the present day demands enormous sheets of plate glass. Whilst we would rather retain the superstructure of the old residences as long as possible, and suffer the incongruity of solid masonry being supported on such a brittle material as glass, it can only be for a short period that commercial enterprise will permit the retention of the dwelling-house. Inevitable progress cannot be cramped.

OLD LIBRARY, KING STREET.

In 1740 the City Council determined to replace the building then existing with the structure which is now known as the Old City Library. As in the case of so many other important works in the City, the author is unknown.

This rectangular block, of which the illustration (Plate XXII.) shows the front, was erected at a cost of £1,301 8s. 1d. Although designed upon more academic lines than the previous building, there is a feeling in the general handling of the scheme not altogether dissimilar from that of No. 32 College Green; so much so, that we should not be surprised to find that the King Street façade was by the same author in a more serious vein.



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KING STREET.

OVERMANTEL FROM OLD LIBRARY

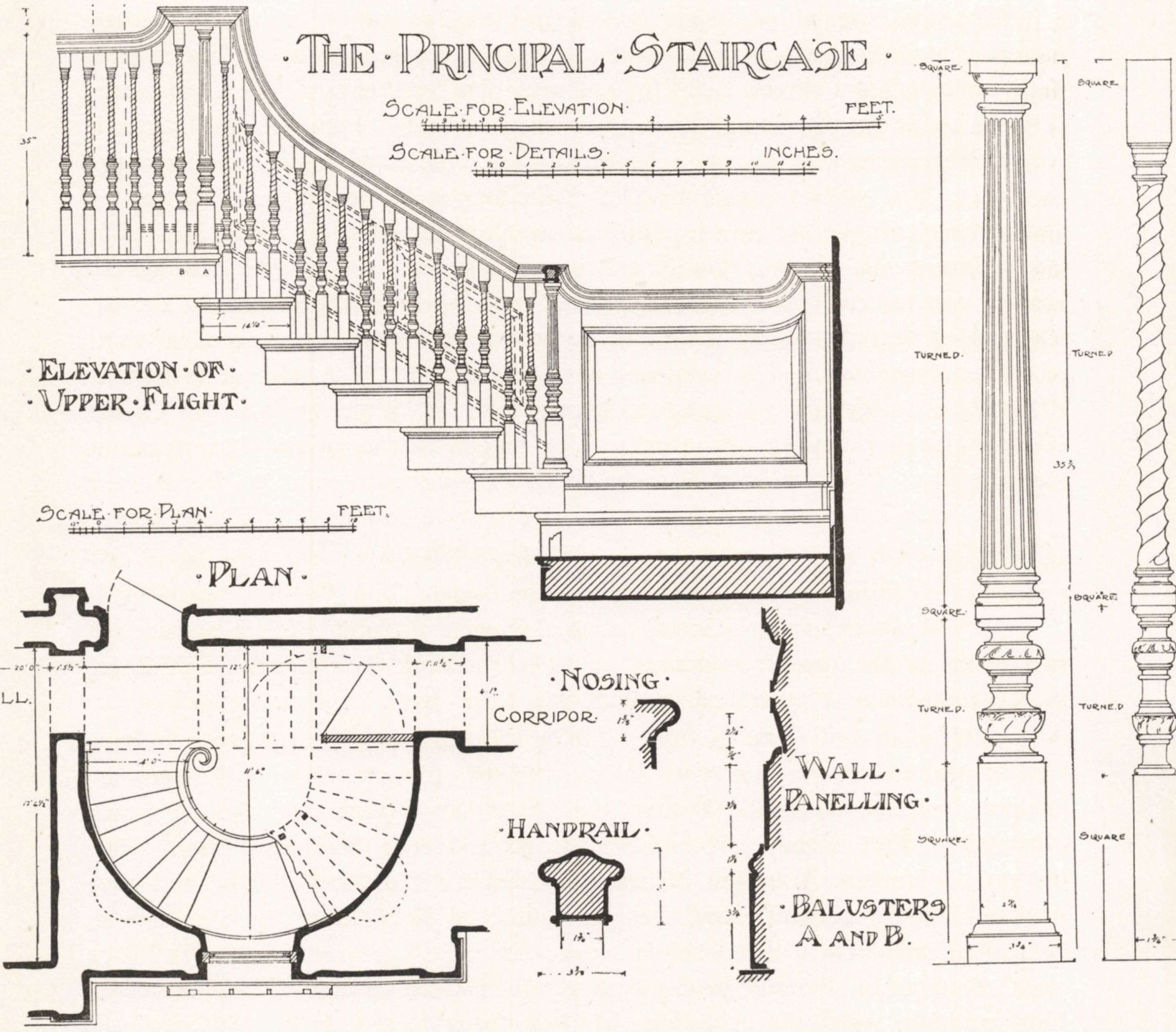
(Now in the Central Library, Deanery Road).

PLATE XXIII.

The building is now rapidly falling into decay. The principal room on the first floor, formerly used as the Library, occupies the centre bay and the left flank; it has a barrelled ceiling, and originally contained an elaborately carved fire-place and book presses. These have been removed to the Bristol Room at the Central Reference Library, Deanery Road. The staircase, in a dilapidated condition, is a good example in oak of the columned baluster type. The general proportions of the front are excellent and the fenestration admirable. The projecting panels beneath the first floor windows are unfortunate, and give a stilted appearance. The three masses of carving are well disposed, but the interest of the central projection is somewhat disturbed by the pediments to the lateral windows. The crowning cornice beneath the pediment is without the addition of a frieze and architrave, such as occurs at No. 32 College Green with detriment to that front. The reveals to the ground floor windows are shallow. It is believed that the fluted Composite columns to the entrance are the only instance of this Order being employed locally. This doorway is well proportioned, and presents a feeling of refinement. The ironwork of the archway, carrying a lamp well, is, though thin in design, nevertheless of interest.

Mr. Avray Tipping, in his *Grinling Gibbons and the Woodwork of his Age*, has given such an excellent account of the carved oak fire-place (Plate XXIII.), already alluded to, that we cannot do better than quote his remarks:—

" It is, indeed, just possible that a mantelpiece from Berkeley House still exists, and is the one now in the Bristol Library. Lord Berkeley of Stratton began building the house from Hugh May's plans in 1665. Towards the end of the century it became Devonshire House, and was burnt down in 1733. Six years later one Michael Becher was Sheriff of Bristol, and gave to the King's Street Library, then in course of Rebuilding, the mantelpiece, which recently was removed to an upper room in the new library buildings on College Green. It bears the cypher and coronet of one of the Berkeleys, but tradition states that it is one of those bought at Grinling Gibbons' sale in 1721, when Horace Walpole tells us that two were put under the hammer. Moreover, the cypher seems to be composed of the letters 'B' and 'D,' suggesting not Berkeley, Lord Stratton, but the head of his family, who was created Earl Berkeley and Viscount Dursley in 1679. Its origin is therefore doubtful, but it is clearly a fine and original example of the Grinling Gibbons style. The lower part was probably added in 1739, and has poorly carved boys' heads supporting the projecting cornice ends, and between them



REDLAND COURT.
PRINCIPAL STAIRCASE.

Measured and drawn
by C. D. Ruding Bryan.

a rather clumsy frieze of classic figures and vine wreaths. The upper part, however, exhibits carvings of exceptional merit, as having the lightness and finish of Grinling Gibbons' work in limewood and yet being in oak. The size is about seven feet six inches across and nine feet high. Pilasters and a curved pediment serve as a frame for a Dutch picture, but ample room is left for the carvings. The pilaster panels are filled with four inch wide drops of flowers—among which tulips and turn-cap lilies are prominent, depending from a ribbon knot. Above the picture, flowers and wheat-ears wreathe about the coroneted cypher, and are connected by a leaf garland with large and far-projecting drops, where dead birds lie among fruit and flowers. The quality is as good as that of the similarly oak-carved overmantels in the ground floor suite at Hampton Court Palace, while the projection is greater, and this is all the more surprising since it appears to be got out of solid blocks and not of superposed layers glued together."[1]

REDLAND COURT. On the site of the present Redland High School there stood an Elizabethan mansion, which the owner, John Cossins, demolished about 1730. Some of the original panelling is preserved in two rooms of the present building. In *The Dictionary of National Biography* the existing house is attributed to John Wood, of Bath. There appears to be no doubt that the designer was a Bristol architect, John Strachan, whom Cossins commissioned to prepare designs for his new mansion in the Italian manner. It is, however, possible that Strachan carried out this work in consultation with Wood. We know that he was associated with Wood, and that in conjunction with him he was responsible for some buildings at Bath. Although there are many details which might well be assigned to Wood, there are others which lack his scholarly treatment. In the garden front the three centre windows to the first floor are grouped beneath a pediment supported by Ionic columns, which are practically detached. The lateral columns are coupled, the outer ones being square. These windows are set in projecting panels rising from the sill to the underside of the entablature. The central window has a moulded architrave, shouldered at the sill and the head, but the side windows are without architraves. From a projection between the coupled columns, similar to that surrounding the windows, it is evident that no alteration has taken place, but that this is the original design. Ten years later Strachan adopted

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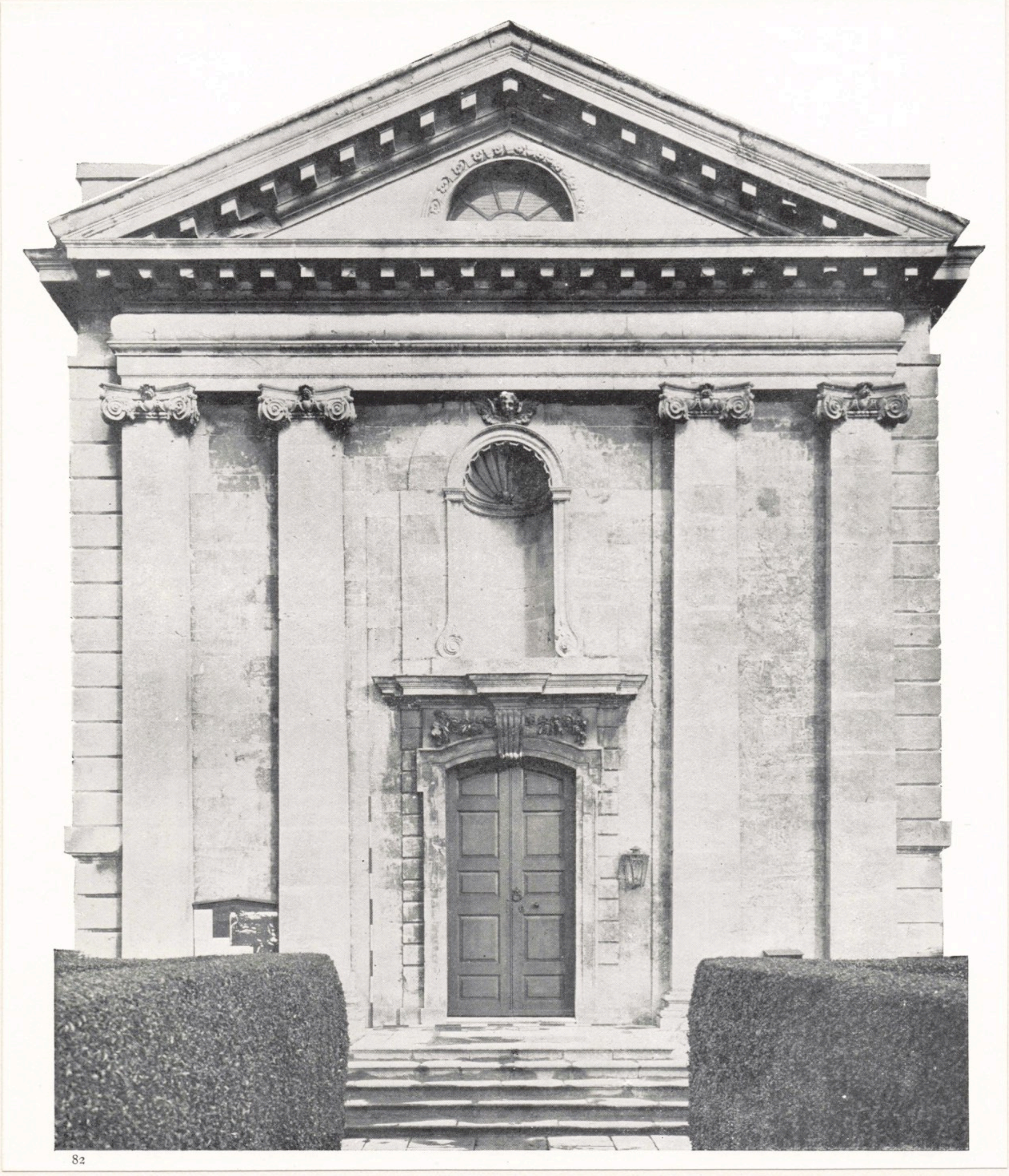
[1] *Grinling Gibbons and the Woodwork of his Age*, by H. Avray Tipping, pp. 173–174.



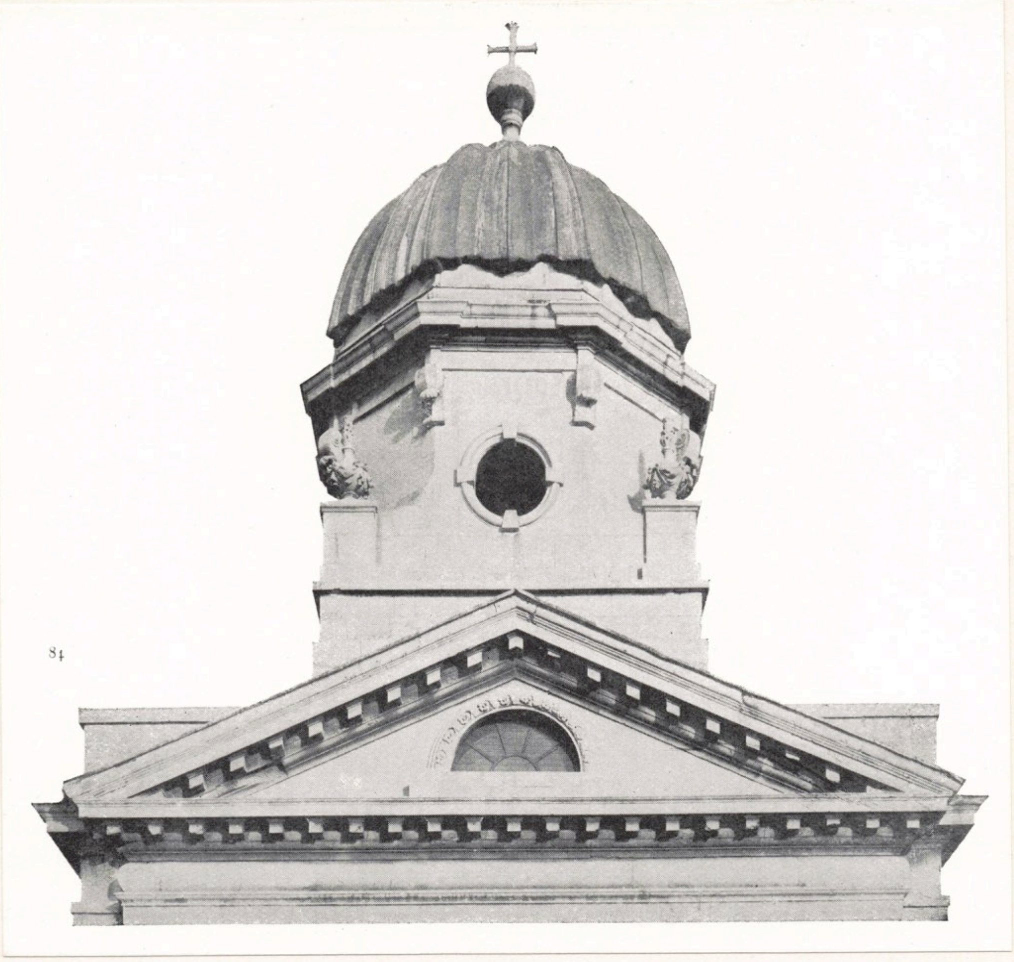
REDLAND GREEN CHAPEL. *PLATE XXIV.*
WEST FRONT.

a similar treatment in the western front at Redland Green Chapel, but with an infinitely happier result.

The rusticated basement, which occurs only in this central bay, is finished at the first floor level with a fascia, and from this point the Order starts. Wood's method at the Exchange was to raise his columns to the level of the window sills. This certainly counteracts the effect of the Order having outgrown the window, especially where the bay is narrow, and the additional horizontal line is of great value. The sills to these windows, with their tablings, are rather coarse; indeed, the whole treatment of this portion of the design is quite different in feeling from the remainder. The ground and first floor windows generally, although somewhat heavily voussoired, are well proportioned and detailed. All are square-headed and framed with moulded architraves, above which is a pillow frieze and a flat cornice. The ground floor architraves are blocked. The heads are completely voussoired with five voussoirs, all of which have their upper portions finishing vertically. The centre key stops against the fillet of the corona, the end voussoirs finish beneath the fascia, and the intermediate ones project slightly beyond the fascia. Basement windows have a surround of rusticated blocks with chamfered edges projecting well beyond the plinth face.

In the extreme wings or pavilions are Venetian windows, with blocked architraves and with finishings similar to the ground floor windows, the centre opening being in the form of a niche. The die—or space between the sill and the plinth—is set with balusters. The whole of the buildings are faced with Bath stone. The central block has above its crowning entablature an open balustrade, the pedestals of which support enriched vases. At the lower entrance to the grounds the piers, flanking the wrought-iron gates, are 3 feet 3 inches square. The design is composed of coupled Doric pilasters, each having two deep courses of icicle work. Above is a full Doric entablature, surmounted by a large vase, elaborately carved and enriched.

Internally the principal rooms are arranged *en suite*, communicating doors being on either side of the fire-place. The entrance hall is panelled in wood from the floor to the cornice, the framing only being moulded. Above the panelling is a Doric frieze with triglyphs, surmounted by a dentilled cornice. The doorway from the hall to the principal apartments has three-quarter fluted Doric columns, carrying an entablature over the doorway, with a broken pediment for the reception of the arms of the owner. On the room side the cornice has



REDLAND GREEN CHAPEL. *PLATE XXV.*
THE CUPOLA.

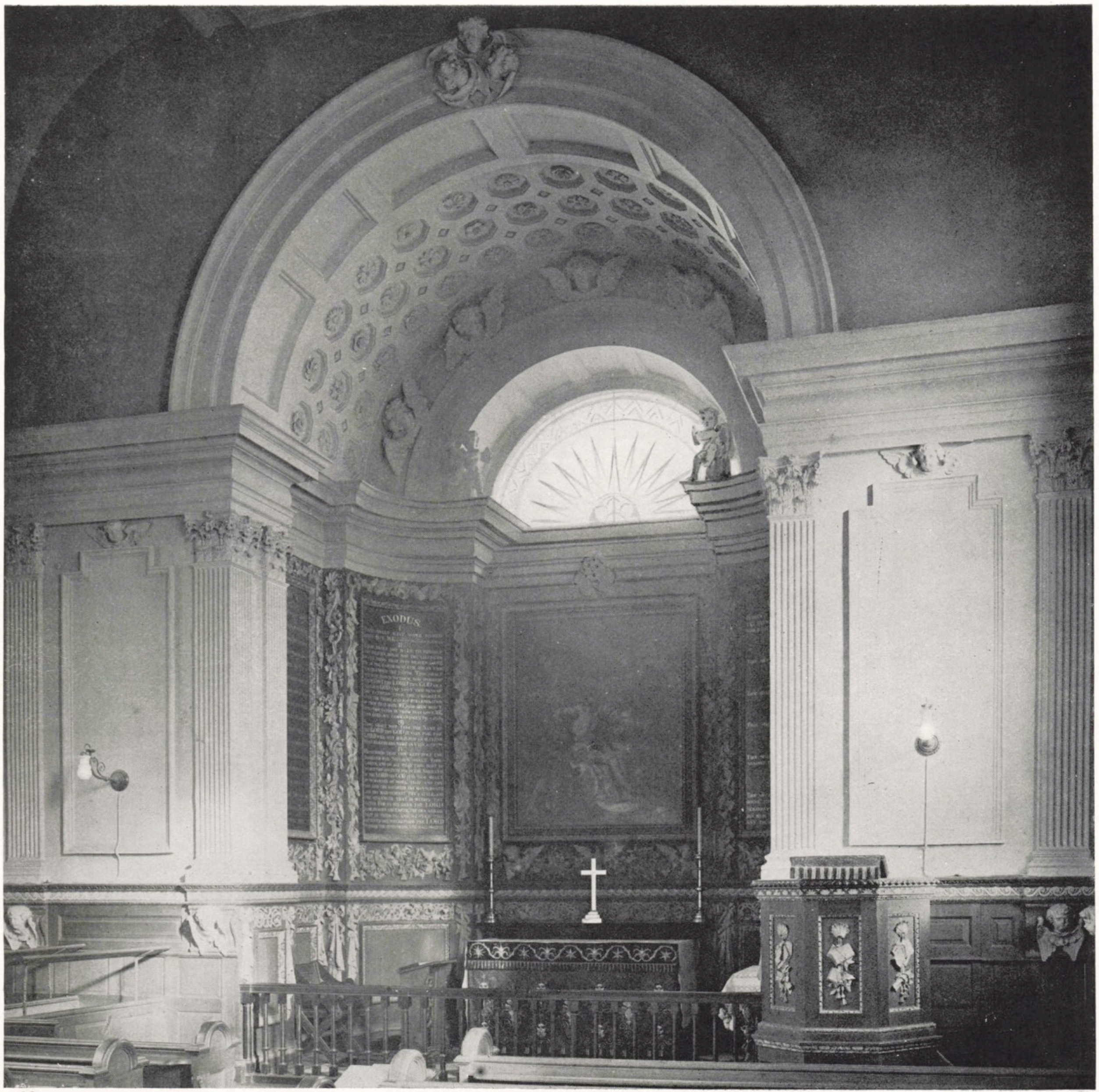
scroll trusses enriched with acanthus. The whole of the reception rooms are panelled one panel in height, the walls being terminated with architrave frieze and cornice and the doorways surmounted by angular pediments.

Staircases are arranged on either side of the entrance hall. The one to the right stops at the first floor level, whilst the one to the left is continued to the second floor. From the measured drawing of the right-hand staircase (p. 80), the principal one, it will be seen that its plan is semi-circular. Although charming in itself, it is hardly upon the scale one would expect to find in a building of such importance. A staircase constructed on this plan demands the highest skill of the craft, not the least of which is required by the handrail, which has a constant variation in section from start to finish. The balusters are very delicate, and are strongly reminiscent of the Bath examples by Wood. At the termination of the winders they are spaced two to each tread. Composed of Doric columns with twisted shafts, they rest upon sub-bases of urn-like outline. The newels are of larger fluted columns. The whole is carried out in oak.

The first floor landing, over the staircase, has a Doric entablature, with rosettes alternating with sacrificial skulls in the metopes, and the bed-mouldings of the cornice are enriched with egg and tongue.

REDLAND GREEN CHAPEL. Mr. Cossins afterwards built and endowed a Chapel on Redland Green for the use of his household and the neighbouring families. This was opened for public worship in 1743. Regardless of the fact that Sir Christopher Wren died twenty years before this undertaking, his name has been constantly associated with Redland Green Chapel as its designer. Documentary evidence now proves the author to have been John Strachan, who practised in Bristol for many years. It has been suggested that Strachan was influenced by Vanbrugh's work at King's Weston. Undoubtedly he was familiar with the mansion, and possibly to some extent was influenced by it. The insertion of the window in the tympanum would hardly at this period be a coincidence, but such a trifling detail is of little account.

Strachan in his west front (Plate XXIV.) has produced a design of pleasing proportions, carefully detailed, and in strong contrast to the work at King's Weston. Adopting the Ionic Order, he has coupled his pilasters, leaving a wide centre space for the entrance. The shafts of the Order are diminished and have excellent capitals (see page 88); they carry a well-proportioned and detailed entablature, which terminates in a pediment. The centre bay of the front is slightly recessed in a line with the plinth of the pilaster, in order to permit of a similar projection which frames the doorway and niche. The door has a segmental head and its architrave is moulded and shouldered. The single keystone is shaped and moulded and the cornice makes a slight return over it. In the frieze are swags of fruit and flowers, crisply carved, most probably by Paty. The architrave is flanked with rusticated joints, and the general treatment of the doorway is reminiscent of Wren's work. The blocking course over the cornice forms a base for an admirably proportioned niche having a shell head. The impost moulding and the architrave terminating in an enriched scroll are carefully detailed. Over the head of the niche and



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REDLAND GREEN CHAPEL.
EAST END.

PLATE XXVI.

immediately under the soffit of the main architrave is an exquisite cherub head, which may be attributed to Rysbrack.

The crowning feature of this front is the beautiful little cupola (Plate XXV.). Rising from a square plinth, the base is quickly transformed into an octagon, the transition being marked by pedestals with a slight projection. These stop the hollowed terminations of the octagon, and are surmounted by carved vases. The consoles or trusses, with their scrolls and acanthus leaves set anglewise, are added for the purpose of breaking the cornice, thus giving an added interest to this delightful feature. The lead-covered dome is gadrooned in section, a form of enrichment frequently applied to silver work of the period.

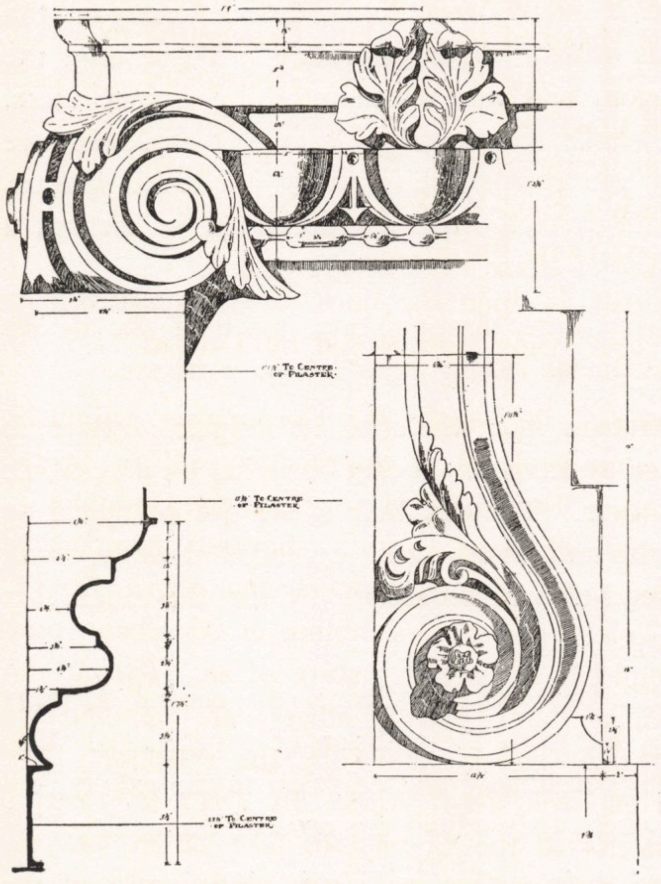
Externally the remaining elevations are disappointing, some of the details being coarse and bearing the impression of having been left to a mason.

Internally the Chapel, which retains the whole of its original fittings, is divided into four bays, the fourth, or western bay, being occupied by a vestibule on the ground floor, with a gallery over. The vestibule is set out octagonal on plan. The doorways on the north and south are segmental headed, with shouldered architraves, set within semi-circular archways. Over the single key is a projecting corbel carrying a bust.

In the division wall between this bay and the Chapel the central doorway is a replica of the western entrance, but with the addition of a pediment. The lateral arches are semi-circular on the ground floor and elliptical to the gallery, but these latter give an unpleasant line where they adjoin the cove of the ceiling.

The walls have an oak panelled dado 6 feet in height. The ovolo of the capping rail is carved with the egg and dart and the frieze has a wave enrichment; these are coloured to match other carvings in limewood. Above the dado fluted Corinthian pilasters carry an entablature, the frieze of which is pulvinated or cushioned. Between these pilasters panels are formed by a projecting moulding shouldered at the head, over the centre of which is a winged cherub's head. The side panels between the windows, also in one height, have raised panels. The whole of this portion of the work (above the dado) is in plaster.

At the base of each pilaster the capping of the dado rail breaks forward to take the necessary projection, and the supporting trusses have beautifully carved cherub heads executed by Rysbrack. The ceiling is deeply coved concentric with the chancel arch, the flat centre panel having a wide border on either side. The illustration (Plate XXVI.) shows the treatment of the east end, and the lavish display of enrichment. Coupled pilasters terminate the opening, over which springs a semi-circular arch with a panelled soffit. The architrave has in place of a keystone three cherub heads with entwined wings. The whole depth of the east end is arched and coffered with three rows of octagonal panels, each with its rosette. A ring of cherubs surrounds the eastern window. The space between the dado and the entablature is filled with oak panels in one height, the eastern ones following the concave line taken by the entablature.



REDLAND GREEN CHAPEL.
DETAILS FROM WEST FRONT.

Measured and drawn by C. D. Ruding Bryan.

These panels, as well as those below the dado, are bordered with boldly projecting masses of carving, deeply undercut, the whole being in limewood built up with glued blocks and pinned to the oak framing. The design is in the manner of Grinling Gibbons, and consists of flowers and fruit, with interlacing ribbons and knotted and beribboned folds of drapery. The whole is beautifully rendered, and is probably the work of Thomas Paty, the "ornament carver of the Exchange." Around the central panel wheat ears are freely introduced in conjunction with floral pendants, interwoven with acanthus leaves and scroll work. At the foot as a centre is the dove with outstretched wings, flanked by cherub heads at either end.

The octagonal pulpit—also in oak—has enriched panel mouldings, and pendants of limewood carving suspended from shells; these consist chiefly of books and ribbons.

The carved and gilded table (now adjoining the south wall of the chancel) is an exquisite specimen of its type. 3 feet by 2 feet by 2 feet 8 inches in height, it has for its front support an eagle with outstretched wings, standing upon a square plinth, with a rocked surface. The sides are supported by winged semi-figures whose bodies are sheathed in acanthus, terminating in a foot. The top, which is 3½ inches thick, has a frieze with the Grecian key, enclosed by enriched members. This table is practically a replica—but with the addition of the side figures—of a side-table designed by William Kent, the original drawing of which appeared in Vardy's book of Kent's designs and is stated by him to have been for his patron, Lord Burlington.

The font, also in wood and gilded, is upon the lines of an elongated vase with carved floral decorations, the cover being surmounted by a dove.

THE EXCHANGE.

"The leisurely manner in which the Corporation habitually dealt with public improvements is impressively shown in the story of the Exchange [Plate XXVIII.]. The civic minutes of the 16th January, 1717, contain the following entry: 'Several members of the House took occasion to mention many inconveniencyes, that there was not a more convenient place than the Tolzey for the assembling of Merchants, and that there had been discourse of building a place in nature of an Exchange for that purpose. Whereupon the Mayor [and several others] are appointed a Committee to receive any proposall that shall be made for the purpose.' The subject was then allowed to sleep for over four years. In October, 1721, a petition of merchants and shipowners prayed the Council to take action, and the Chamber resolved to obtain an Act to authorise the necessary works, undertaking to bear half the expense of the building. . . . The Act was obtained without difficulty early in 1722, and a committee was appointed to exercise its powers; but, in consequence of the persistent obstruction of 'a senior gentleman' the vigour of the Corporation was again exhausted. . . . The Tolzey remained the only rendezvous for mercantile men for more than a quarter of a century after it had been condemned by the Chamber."[1]

On the 21st September, 1743, the new building was opened with great pomp and ceremony. A conspicuous figure in the procession was the Exchange Keeper "in a very handsome dress with a noble Staff in his hand, the silver head and ferrel of which cost £9 15s. 0d."

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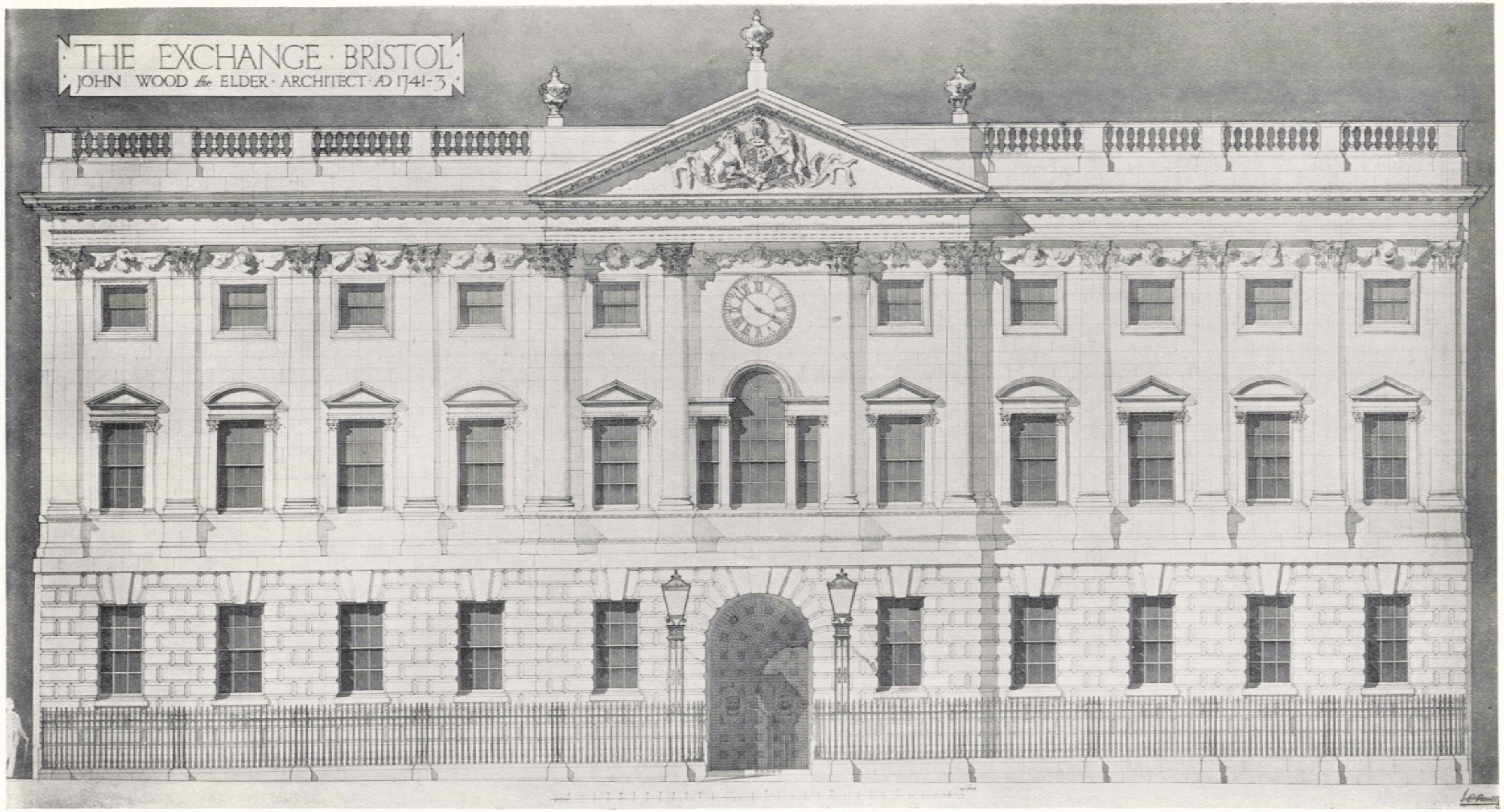
[1] Latimer's *Annals of Bristol in the Eighteenth Century*, pp. 118–119.



THE EXCHANGE.
PRINCIPAL FAÇADE.

PLATE XXVII.
Measured and drawn by J. C. Bullock.

Wood, in his monograph on the Exchange, says that at the opening a pageant three-quarters of a mile in length perambulated the City for two hours. £20 18s. 6d. was expended upon gunpowder, and a " scramble for money " strewn about by many gentlemen concluded the ceremony. To further commemorate the day the poor debtors of Newgate were set free, and the citizens generally, in common with the inmates of the almshouses, were regaled with wine.

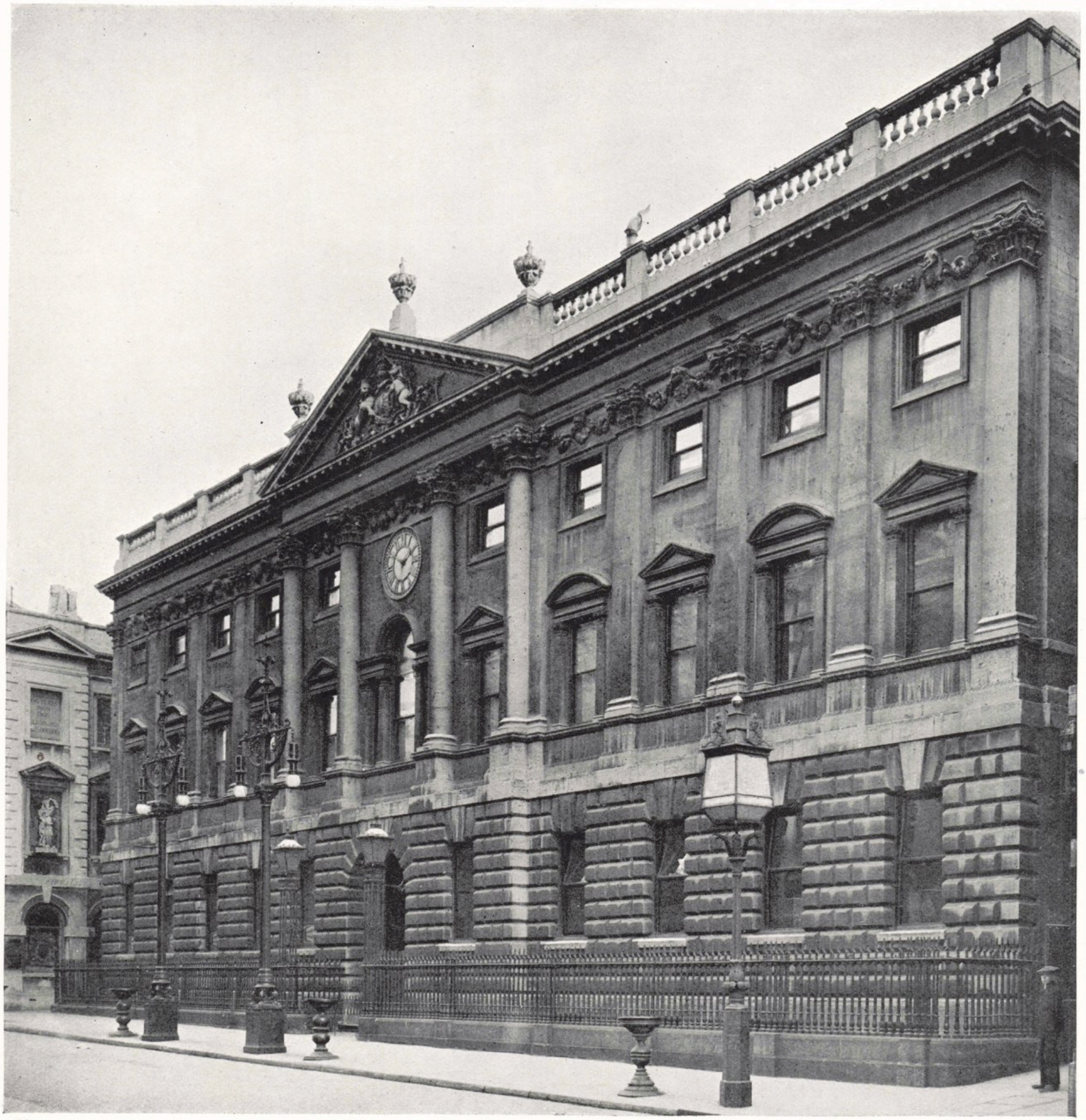
The rectangular block, 110 feet by 148 feet, costing £50,000, was designed by John Wood the elder (of Bath). The building throughout is handled in Wood's academic manner, and undoubtedly it is the finest and most complete example of eighteenth-century work in the City. Unfortunately the scale of the building has suffered through the cutting out of the original sash bars, but the original effect is seen in the measured drawing (Plate XXVII.).

Two abominable cast-iron electric light standards have within recent years been erected in front of the entrance. These are more obvious in reality than they appear in the photograph.

Wood's first design had " for the Place of Exchange, an Egyptian Hall, in the *Corinthian Order*, of Eighty Feet square." This hall would have accommodated 600 people; but the scheme not being approved of, it was " turned into a peristyle with very wide inter-columniations." This central area was roofed over in 1869.

According to his monograph, Wood after waiting upon the Committee and taking their instructions, viewed the site and submitted a plan the next day. This was probably a rough indication of the general lay-out. He bemoaned the many alterations made by the Committee during the progress of the works, and notes that " These Disadvantages considered, as well as the common Freemen of the City claiming a Right of trampling upon the Work, because the Exchange was erecting at the Expence of the Chamber, will sufficiently answer for any Faults that may appear in the Performance of the Ornamental Part of the Building, to such as have Conducted a more correct Structure." (See Wood's monograph, p. 18.)

No better description of the building can be given than the Author's: " The North Front is of the *Corinthian Order*, upon a Rustick Basement, or rather a Basement composed of regular Stones; some with chamfered Edges, some with plain Edges: The centre Part breaks forward, and makes a Tetrastyle of almost whole Columns, supporting a Pediment, in the Tympan of which the



THE EXCHANGE.
PRINCIPAL FAÇADE.

PLATE XXVIII.

King's-Arms are carved in Stone: The Chamber Windows are dress'd with rich Tabernacles; the Attick Windows are square, with Architraves round them and they rise no higher than the Bottom of the Capitals of the *Order:* So that the Spaces between the Capitals of the Columns and Pilasters of this Front, are filled with Festoons, which represent *Great-Britain* and the four Quarters of the World, with the chief Products and Manufactures of every Country. The several Parts whereof this Front is composed are Small, which must be attributed chiefly to the narrow Street wherein they are to be view'd. . . . The Compartments in the Floor of the Hall and Porticos are filled with flat Stones, laid in a Diagonal Manner; and the Piazza of the Peristyle is paved with thin Stones, pitched upon their Edges, in a Form peculiar only to this Work; but deficient of the Draught I made for it, in respect to Beauty. . . . The Side Doors of the Hall are like the Side Doors of the Peristyle, and stand in *Corinthian* Gates, walled up to the Architraves with which the Doors are Dressed. The Arch of every *Corinthian* Gate in this Room has a Key Stone, carved with a Head, to denote the Business of the Place to which the Aperture under each of those Arches makes an Entrance: *Mercury's* Head is next the Coffee-House; *Bacchus's* Head is next the Tavern; and the Head of *Dea Pecunia* of the Antients is next the Place of Exchange. . . . The several Porticos and Domes of this Exchange are all Covered with Mill'd-Lead; and the Rest of the Roof is Tiled with *Cornish Slate;* Materials excellent in their Kind: But yet I have often wished it had been in my Power to have made the Domes in the Back Part of the Building in Stone."[1]

The wrought-iron gates in the archway beneath the head of Dea Pecunia are admirable in design and execution (Plate XXIX.). As a great deal of business was at that time transacted in taverns, they were considered to be necessary adjuncts to the Exchange. Consequently the Exchange Tavern and the Exchange Coffee House were erected adjoining. These flank the eastern and western sides of the principal front, forming an admirable setting. Designed by Wood, the building on the western side was not erected until forty years after the completion of the Exchange. Wood also designed the Markets adjoining, and doubtless the approach at the eastern end with its cross-vaulted ceilings.

Wood's monograph on the building contains amongst the list of subscribers the following: Mr. John Griffin, of Bristol, one of the ornament plasterers of

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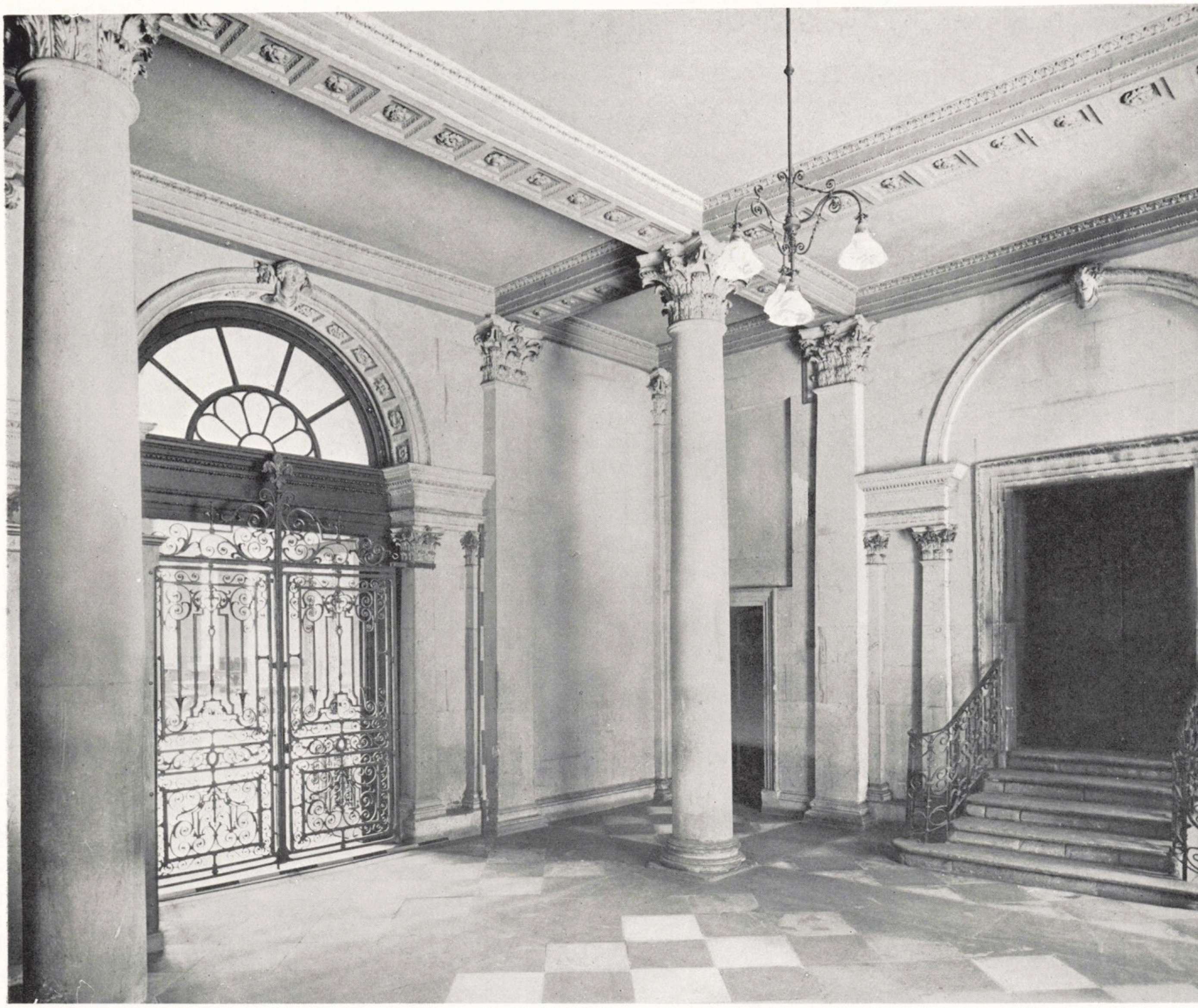
[1] *A Description of the Exchange of Bristol.* By John Wood, Architect. Printed in the year MDCCXLV. Page 10, 18, 22, 26, 27.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THE EXCHANGE.
ENTRANCE VESTIBULE.

PLATE XXIX.

the Exchange; Mr. David Lewis, Clerk of the Works of the Exchange; William Halfpenny; Thomas Paty, "ornament carver of the Exchange," who took seven copies; Benjamin and Daniell Greenway, of Widcombe, near Bath, Marble and Freestone Masons, carvers and vase makers of the Exchange, who also took seven copies; and Robert Parsons, of Widcombe, Freestone Mason, and one of the House Carvers of the Exchange. John Wood died at Bath in May, 1754, after a long and tedious illness, in the fiftieth year of his age.

The four brass pillars now in front of the Exchange originally stood, with a number of others, before the Council House, when the Exchange consisted only of a piazza on the opposite side of the street. At Change time the merchants stood by one or other of these pillars, "that Masters of ships and others may know where to find them."

According to a London observer a curious annual ceremony took place upon November 5th, "the eldest scholar of the City Grammar School standing on a brass pillar in the street opposite the Tolzey commemorating the Deliverance in Latin oration to the Mayor, who attends to him at the Council House door, and when the disclaimer dismounts rewards him with a piece or pieces of gold as Mr. Mayor thinks proper; but the throng is always so great that very little is heard."

The first flagging laid in the City was before the Exchange, where a space was paved 7 feet in width, forty years after the completion of the building. This novelty called forth a letter in the *Bristol Journal* from the ladies of Bristol expressing their thanks to the magistrates "for encouraging the accommodation of their feet with smooth paved stones."

WM. HALFPENNY. *The Dictionary of National Biography* states that Wm. Halfpenny flourished about 1752, and that he "appears to have resided at Richmond, Surrey, and in London during the first half of the 18th Century." Batty Langley in his *Ancient Masonry* speaks of Halfpenny as "alias Hoare." Other references are made to him as "Wm. Halfpenny alias Michael Hoare." Langley says that he, Halfpenny, prepared estimates as well as designs for the construction of buildings as economically as possible. Halfpenny was credited with the invention of the method of drawing arches by the intersection of straight lines, and his system for the formation of twisted handrails was well thought of in his time. He produced a number of works, singly and in conjunction with his brother John. His first book was published in 1722, and his *Art of Sound Building* in 1725. Assuming that he had acquired sufficient knowledge at the age of thirty to embark upon a work dealing with the art of sound building, we may place his birth at 1695, or somewhere about the last decade of the seventeenth century.

In the Preface to his second book he says : " The Reason that first induced me to publish this Work, was the daily Errors that I saw Workmen commit in framing their Works for Buildings, on account of their Want of Knowledge of the Proportions contain'd in this Book, being the only Thing that I know of, that is wanting to make the Art of Building compleat. It is certainly every Man's Duty to reveal whatever he thinks may be of Service to the Publick ; and so I have shewn the Nature of all Kinds of Arches in this Work, and laid down easy and practical Ways of drawing and working them, so that any Workman, with a little Pains, may understand the Nature, true Butments, and Intersections of all Kinds of Arches, from whence he may strengthen and very much beautify them, especially Irregular Groins, which have been made very ill, for the want of Knowing, when the Arch of either Spand being given, what must be the Arch of the other, so that the Intersection of them shall beget the Groin to stand perpendicularly over its Base."[1]

Halfpenny must have visited Bristol prior to 1731,[2] the date of his *New Method of Perspective Made Easy*, for it contains a view of the Hotwells, the Drawbridge, and three sides of Queen Square looking northwards. This last illustration forms the frontispiece and is " Humbly inscribed to Mr. Samuel Workman, teacher of Mathematicks in Bristol." The first authentic date with which we can connect Halfpenny with Bristol as an architect is 1741, when he submitted a design for the Exchange. There is no evidence to show that anything in the nature of a competition for the new building took place, in fact from an autograph letter of Wood it is clear that he waited upon the Committee, received their instructions, and was appointed architect. A copy of Halfpenny's plan and front elevation are included in his book on perspective. If the date of this volume is correctly given, then Halfpenny must have submitted his scheme long before Wood was instructed to prepare a design. To say the least, it is fortunate that Halfpenny's plans never came to fruition.

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[1] *The Art of Sound Building*, by William Halfpenny. Printed by Sam Avis, for the Author, in Exeter Change in the Strand, London, MDCCXXV.

[2] The volume referred to at the British Museum has this date written in ink.

In 1742 Halfpenny prepared a plan for the Infirmary, and two years later the Coopers' Hall in King Street was erected from his designs. A voucher amongst the Christ Church papers shows that he was consulted by the Vestry upon a matter of so trivial a nature that he must have been living in the City or in the immediate neighbourhood. It is fairly conclusive that he resided in or near the City, for he was well informed as to the various schemes for dealing with building operations. It is improbable that he would have visited Bristol for the express purpose of preparing sketches of Queen Square, the Hotwells, and the Drawbridge to illustrate his work. Moreover, a fourth illustration is "a perspective draught of Mr. Benjamin Holloway's house at Bridgewater, Somersetshire," Mr. Holloway being the designer. Can it be possible that he was educated here, and that the "Teacher of Mathematicks" to whom his drawing of Queen Square was dedicated was none other than his schoolmaster?

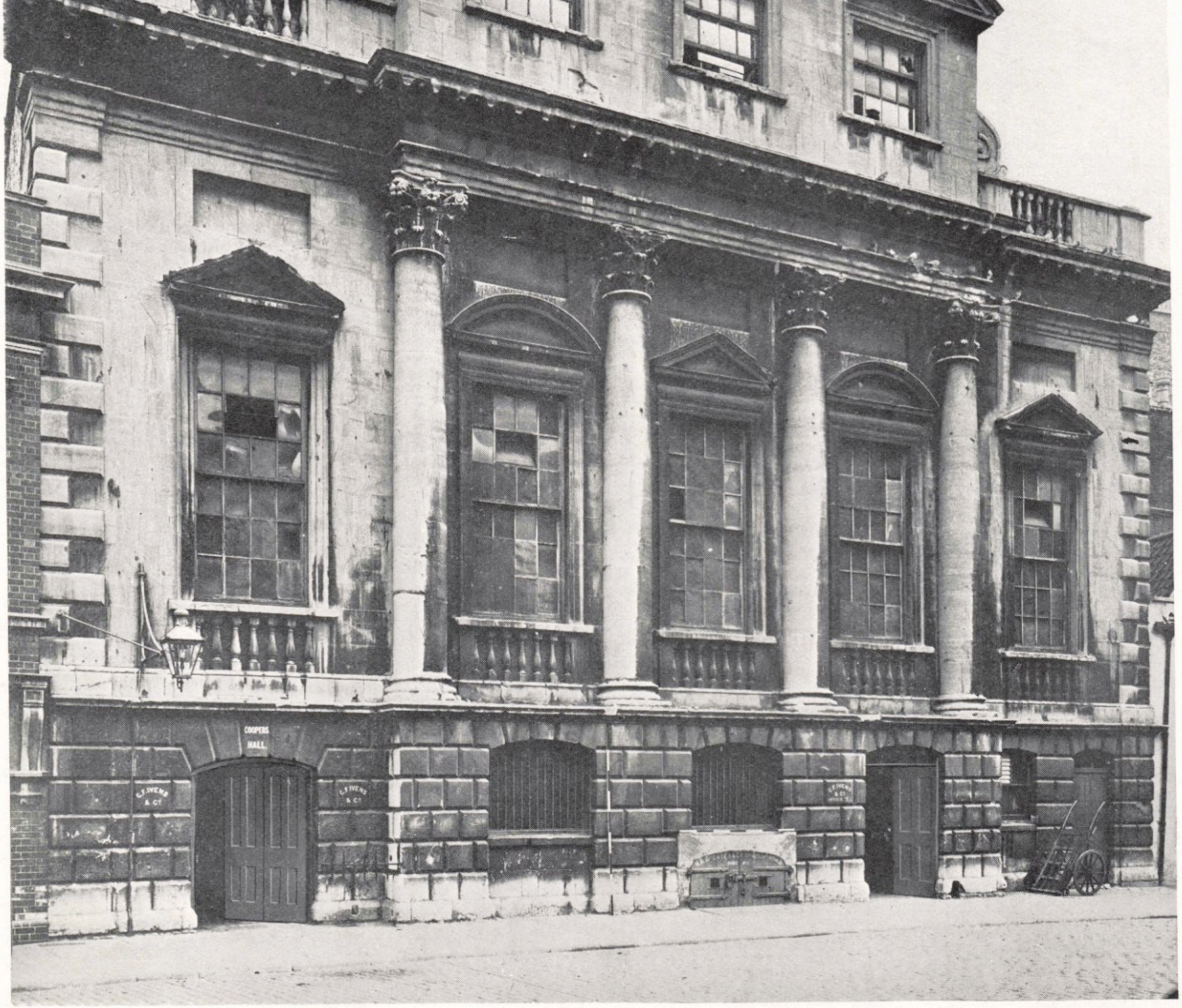
That he became an authority of his time is evident from the couplet—

"With angles, curves and zig-zag lines
To Halfpenny's exact designs."

COOPERS' HALL.

The Corporation, wishing to widen the passage on the western side of the Exchange, made a proposal to purchase the Coopers' Hall for the purpose of demolition.

Wood was called in to report upon the Hall, and he described it as a "shattered old building." Nevertheless the Company were determined to get the uttermost farthing for their site, and after negotiations the Council offered £1,400 and £100 more for a house in Corn Street in which the Coopers were interested. The Hoopers (as they were then called) refused to part with their building unless a site in King Street was granted to them, together with £900. This the Council finally agreed upon, and Wm. Halfpenny prepared a design for the new building. His drawing of the front was published, and the design was executed practically line for line. This building (Plate XXX.) must be considered a valuable addition to the work of the period. The treatment of the first floor stage is excellent; we must, however, take exception to the basement, which appears to be crushed by the weight of the superstructure, and further by the attic storey with its steeply-pitched pediment. The heads of the basement windows are thin, and the termination of the rustications by a shallow moulding is unusual, and not perhaps altogether satisfactory. Above



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COOPERS' HALL, KING STREET.
ENTRANCE FRONT.

PLATE XXX.

this moulding the plinth is finished with the top torus of the base of the Order. Three-quarter Corinthian columns correctly detailed support an entablature which at the angles of the building returns around the top quoin, forming a slight projection. The sash windows lighting the hall, with their architraves and alternating pediments, are nicely proportioned, but the recessed panels over seem to be uncalled for. The balusters under these windows and to the parapet, together with the consoles to the attic, are poorly detailed.

Internally scarcely anything of interest remains. The hall, occupying four bays of the front, is a well-proportioned room with a deeply-coved ceiling, but the whole of the panelling and fittings have gone. Originally it contained a music gallery, and mention is made of its crystal chandeliers. One of these is now in use at the Merchant Venturers' Hall.

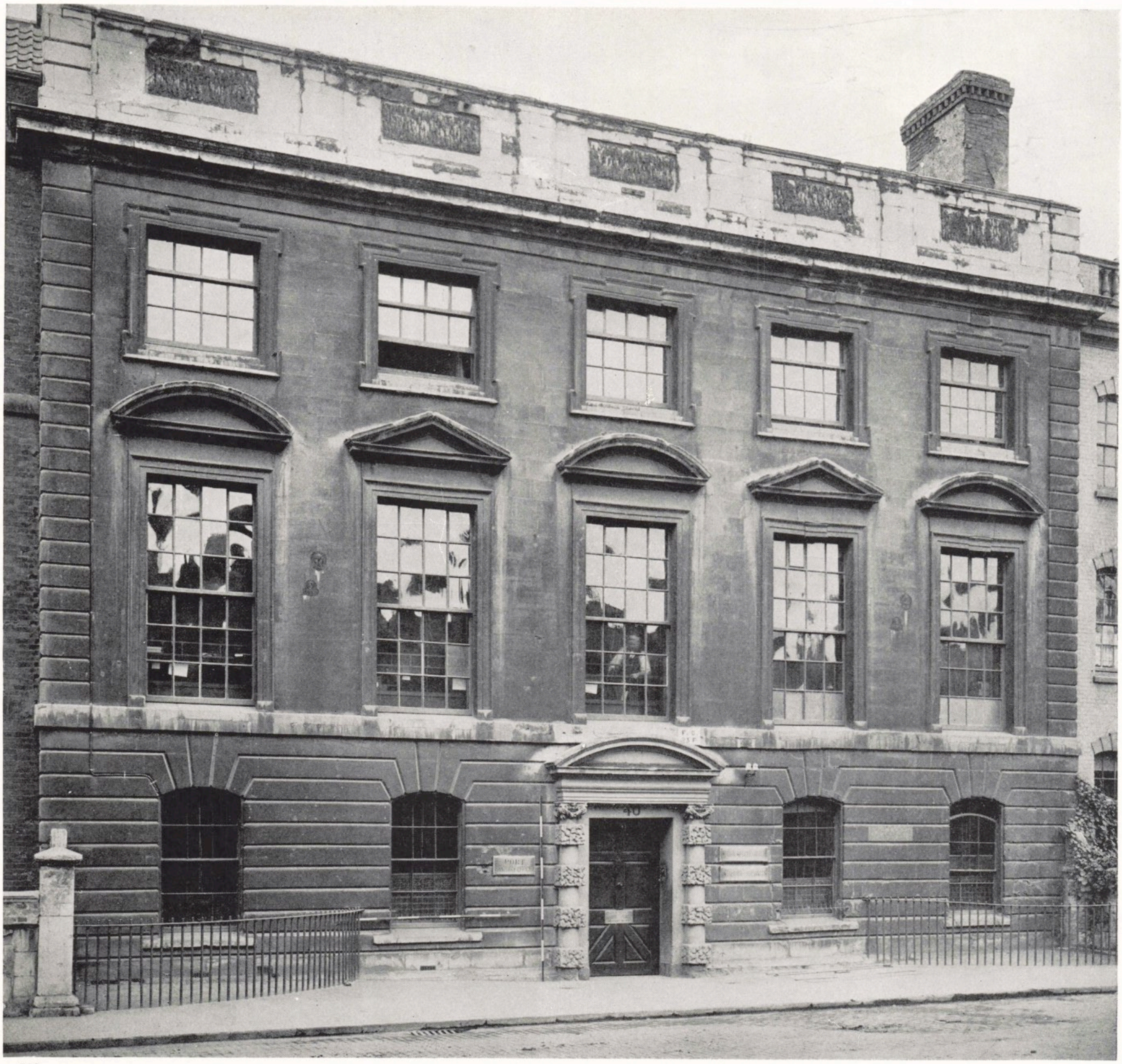
No. 40 PRINCE STREET.

The upper portion of Prince Street was commenced during the closing years of Queen Anne's reign. For the time of its erection this thoroughfare was laid out with exceptional width.

The façade of No. 40 (Plate XXXI.) is entirely of Bath stone, restrained and dignified, but not particularly exciting in composition. The rustication of the ground storey lacks boldness, owing to the shallowness of the channelling. This gives an appearance of weakness, where strength is so desirable; but the general effect of this stage may be more fully appreciated by making a comparison with the basement of the previous illustration. In the present instance solidity is obtained by the width of walling between the windows. Had the windows been more deeply recessed, or, what is of far greater importance, had the rustications continued at the return of the reveal, or window opening, the appearance of strength would have been increased enormously.

On the first floor, extending the entire width of the front, are two reception rooms, arranged *en suite* by a pilastered opening. The external architraves to the windows are finished with narrow stop blocks just above the string course. These windows, with their alternating pediments, gain in scale and are brought into greater prominence by the simple treatment and the decreased width of the basement windows.

The second floor windows have continuous architraves, shouldered at their sills and heads, with an additional break over the lintel. The parapet is divided into bays by projecting pedestals—the compartments having panels of frosted



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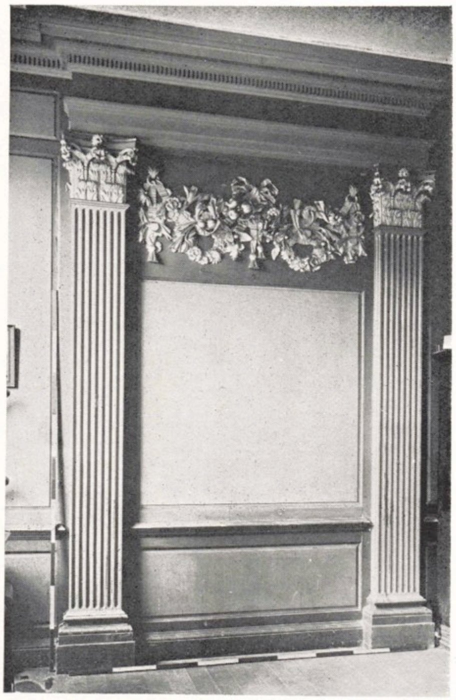
No. 40 PRINCE STREET. *PLATE XXXI.*

stonework. Ionic columns blocked with vermiculated stones and with drapery swags suspended from the volutes support a continuous entablature, with a segmental pediment over the entrance doorway.

Internally some rooms of an earlier house remain, and these are richly panelled. The first floor reception rooms, already referred to, have at either end portions of their former mantelpieces. The illustration (Plate XXXII.) shows the general setting. Fluted pilasters of the Corinthian Order carry an architrave and frieze, above which is returned the dentilled cornice of the room. The rod shown in the illustration gives the width between the pilasters as 6 feet. The deep panel of applied carving is exceptionally good in execution. Similar in treatment and detail to that at Redland Green, its composition and general handling may be considered to be even finer. The walls of these rooms are panelled throughout. Above the dado are high wide panels; these are surmounted by narrow frieze panels, above which is an excellent dentilled cornice.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No. 40 PRINCE STREET. *PLATE XXXII.*
MANTELPIECE IN RECEPTION ROOM.

In an eighteenth-century publication, consisting of 200 pages, no less than fifty pages are devoted to the "General Structure of Chimney-pieces and their Materials." A great deal of this has been taken direct from Isaac Ware's *System of Architecture*.

"We are," the author says, "in nothing left so much to the dictates of fancy under the whole science of Architecture as in the construction of chimney-pieces. Those who have left rules and examples for other articles lived in hotter countries, and the chimney was not with them, as it is with us, a part of so much essential importance that no common room, plain or elegant, can be constructed without it." Certainly it is the focal point of a room of any pretensions and "the place of sitting down is near it."

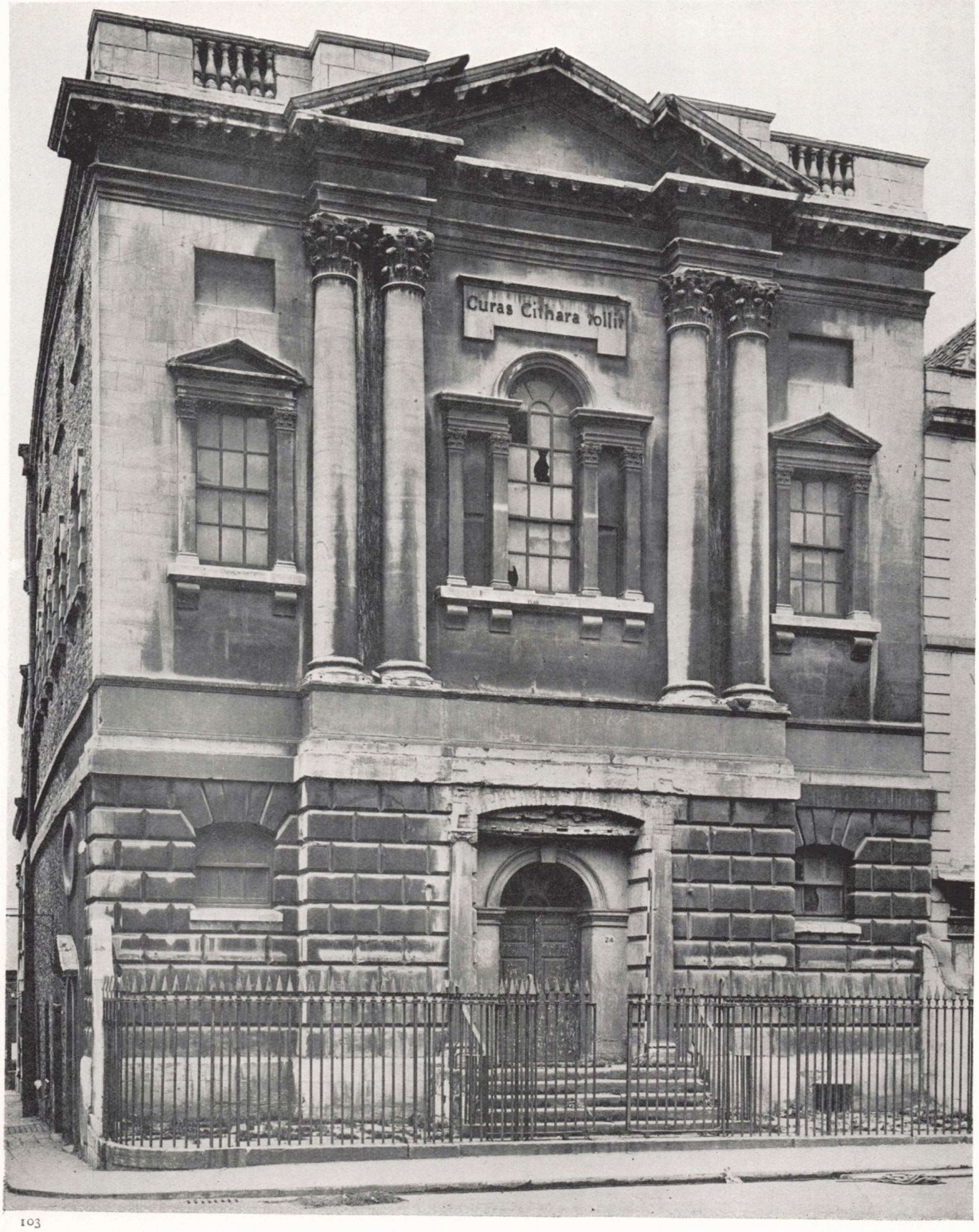
Chimney-pieces not only presented scope for an infinite variety of designs, but in important buildings they afforded great opportunities to the sculptor and carver.

In the residences of those having maritime interests a marine chimney-piece was often introduced; to these was sometimes added a wind-dial; but "a wind-dial in a dining-room would be an odd kind of ornament, and much more improper would it be to place it in a more elegant apartment. The study of a sea-officer, or other curious person, or the breakfasting room of a sportsman, are the proper places."

Another chimney-piece of the "continuous" order may be seen at the Eye Infirmary, Lower Maudlin Street. Although not so elaborate in design as the Prince Street example, it is more complete. In this case the entablature is carried by fluted Ionic pilasters. A framed space (for the reception of a picture) takes the place of the carving, the outer member of which is shouldered at each angle, and both outer and inner mouldings are delicately enriched. The surround to the interior is of marble, which is framed by a single member, also enriched, and surmounted by a carved frieze and cornice, the whole being of wood. From the date of 1753 on the lead rain-water head it may be taken that this example is somewhere about the middle of the century.

ASSEMBLY ROOMS.

When Queen Square became the fashionable resort the old Assembly Room in the Pithay was soon abandoned, and for a time the Merchants' Hall was requisitioned for winter assemblies. An application to the Civic Authorities on behalf of a number of leading citizens for the demise of certain premises in Prince Street for the erection of a "handsome Assembly Room" resulted in a site being acquired upon a yearly ground rent of £5 and a renewable lease every fourteen years on payment of £100. The Corporation reserved the right of using the Hall six days in each year. The promoters soon raised the needful capital, with the result that "The New Musick Room" was publicly opened on January 14th, 1756. Unfortunately the building, with the exception of the ground floor, has recently been demolished. There were many points about the exterior which connect Halfpenny with it as its designer. The entrance front (Plate XXXIII.) showed the influence of Wood's Exchange, completed some thirteen years earlier.



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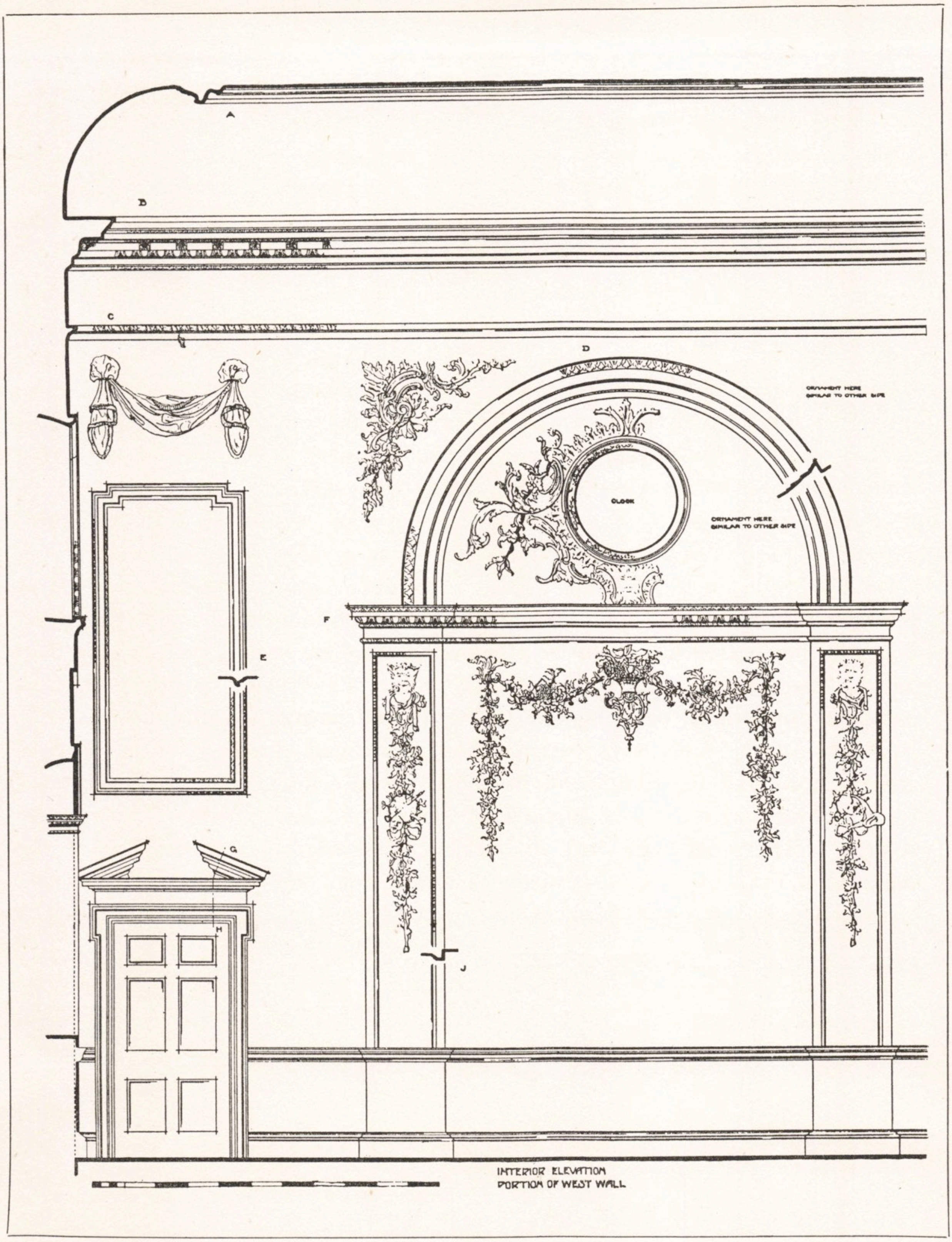
ASSEMBLY ROOMS, PRINCE STREET. *PLATE XXXIII.*
ENTRANCE FRONT.

This eastern, together with the western front, was faced with Bath stone. A boldly rusticated basement on the entrance façade was surmounted by a pedestal course, which broke forward in the centre to take three-quarter coupled columns of the Corinthian Order. The crowning entablature returning over the columns to the wall face resulted in a broken pediment over the centre bay, a treatment that is not acceptable to the hypercritical.

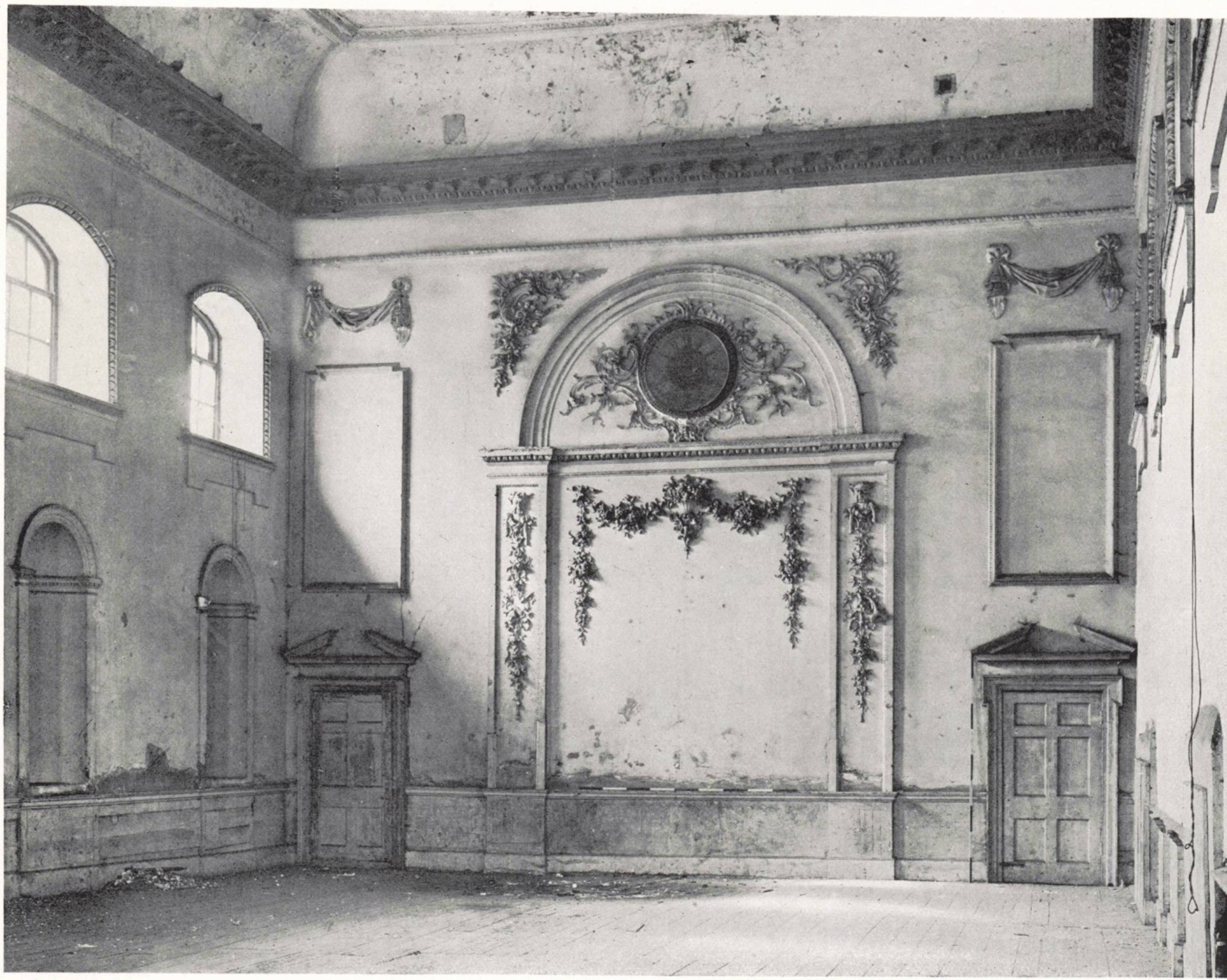
The centre (Venetian) window and the pedimented ones on either side had Corinthian pilasters similar to those at the Exchange, but their sills and corbels were too heavy. The width of the angle bays was hardly sufficient to accommodate these windows, and their proximity to the columns and the centre-piece somewhat detracted from the central feature. A tablet bore the inscription *Curas Cithara tollit*—" Music dispels Care." The balusters to the parapet were very similar to those at the Coopers' Hall, being elongated and poor in design. A projecting porch of Ionic columns, carrying an entablature and flat roof, appears to have been a later addition, quite out of scale with the building. A small lobby (unworthy of being termed a vestibule) was awkwardly contrived at the foot of a staircase giving access to the hall, the landing at the first floor level being further encroached upon by a secondary staircase leading to a large gallery which extended the full width of the room. The Assembly Room was of excellent proportions, being 84 feet in length, and having a width and height of 34 feet. All the walls were battened and lathed and plastered. This form of construction, with the addition of its deeply-coved ceiling, doubtless contributed to the reputation the room acquired of being " the finest room in Europe for sound." The south wall had six semicircular-headed niches rising from the dado level, with segmental-headed windows over, the wall opposite being similarly treated, but with blank window recesses and having three fire-places in place of the niches.

The decoration of the west wall was carried out in plaster in the Rococo Chippendale manner. The doorway to the left of the illustration (Plate XXXIV.) led to the Coffee and Card Rooms; that to the right gave access to the retiring rooms and a secondary staircase, with an entrance from the Quay. Almost the whole of the internal mouldings were of plaster, freely enriched. (See pp. 4 and 105.) The bed-mouldings of the ceiling cornice exhibited the leaf and tongue and the egg and dart. The consoles, or supporting brackets carrying the upper members of the cornice, had acanthus leaf ornamentation, and the adjoining ogee mouldings their characteristic leaf decoration. The intersection of the cove


A
B
C
D
ORNAMENT HERE SIMILAR TO OTHER SIDE
CLOCK
ORNAMENT HERE SIMILAR TO OTHER SIDE
E
F
G
H
J
INTERIOR ELEVATION
PORTION OF WEST WALL

ASSEMBLY ROOMS, PRINCE STREET.
INTERIOR DETAILS.

Measured and drawn by G. Doyle.



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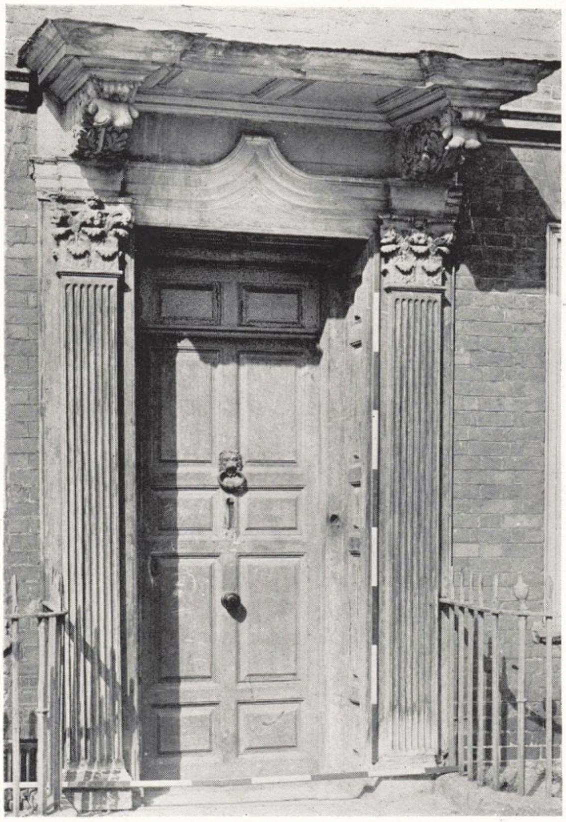
ASSEMBLY ROOM, PRINCE STREET. *PLATE XXXIV.*

with the flat panel of the ceiling was bordered with a deeply projecting moulding of the bolection type. From the ceiling rosettes depended " three elegant glass lustres, that in the middle being very large and beautiful." One of the carved and gilded mirrors that originally adorned the walls is now at the Red Lodge, Park Row. It is an excellent specimen of the Rococo period, displaying French influence, which for a short time held sway and permeated the furniture designs generally, but mirror frames in particular. A most superb orchestra was fitted up with great taste and an organ with gilded pipes dispensed the care-dispelling music.

During the winter balls were held on alternate Thursdays, when minuets commenced at half-past six and gave place at eight o'clock to country dances. No ladies were to be admitted in hats and no children to dance minuets in frocks. Citizens were not admitted unless they became subscribers of two guineas. This sum " freed himself and two ladies." Non-residents paid 5s. each evening, the fund arising from visitors being devoted to a cotillion ball at the end of the season. The Master of Ceremonies had orders to close the ball at eleven o'clock precisely.

NO. 1 TRINITY STREET.

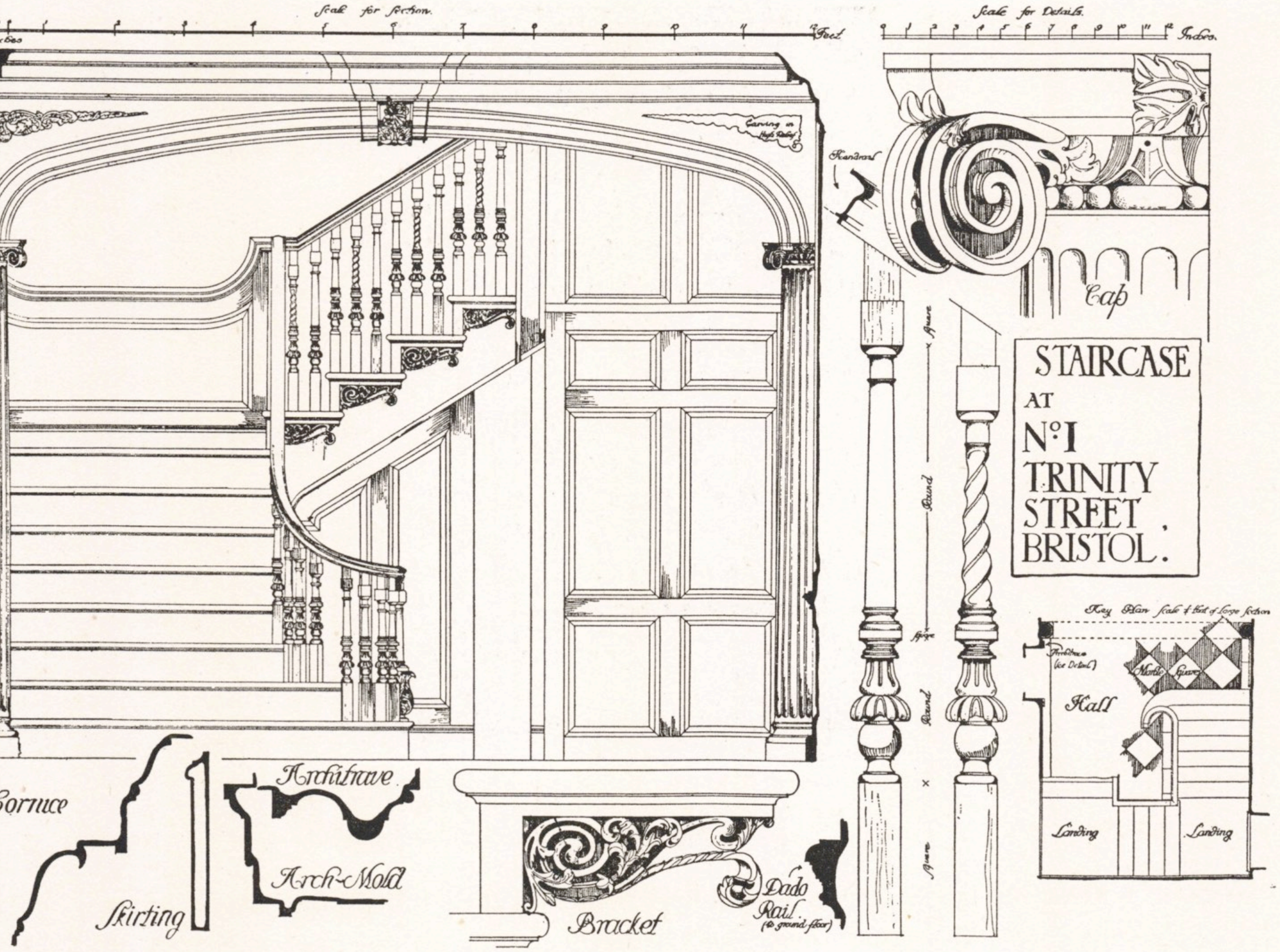
Trinity Street, which for many years was known as the Masonry, was in course of erection in 1733. No. 1 is a quiet brick town house reminiscent of the Queen Anne period. The entrance (Plate XXXV.) is one of the few examples of an external doorway carried out entirely in wood, a material used so extensively in the Metropolis. It is the most elaborate specimen to be seen locally, and at the same time the most pleasing. A sense of welcome is given by recessing the doorway to the full depth of the wall. The thickness, or reveal, is lined with panels, which are similar to and range with those of the door. The two solid panels over the transom may be original; a fanlight was certainly not needed in this instance, as the hall was amply lighted on two sides. The fluted Corinthian pilasters have wall pieces that extend to the underside of the soffit, thus stopping the bed-mouldings. The architrave, which is continued over the wall pieces, is ramped over the centre, a method peculiar to doorways of this period, and one often seen throughout the country. The supporting trusses carrying the panelled wood shelter are particularly fine, but although preserved by numberless coats of paint, their outline and the vigour of their carving is for the time being lost.



No. 1 TRINITY STREET. *PLATE XXXV.*
ENTRANCE DOORWAY.

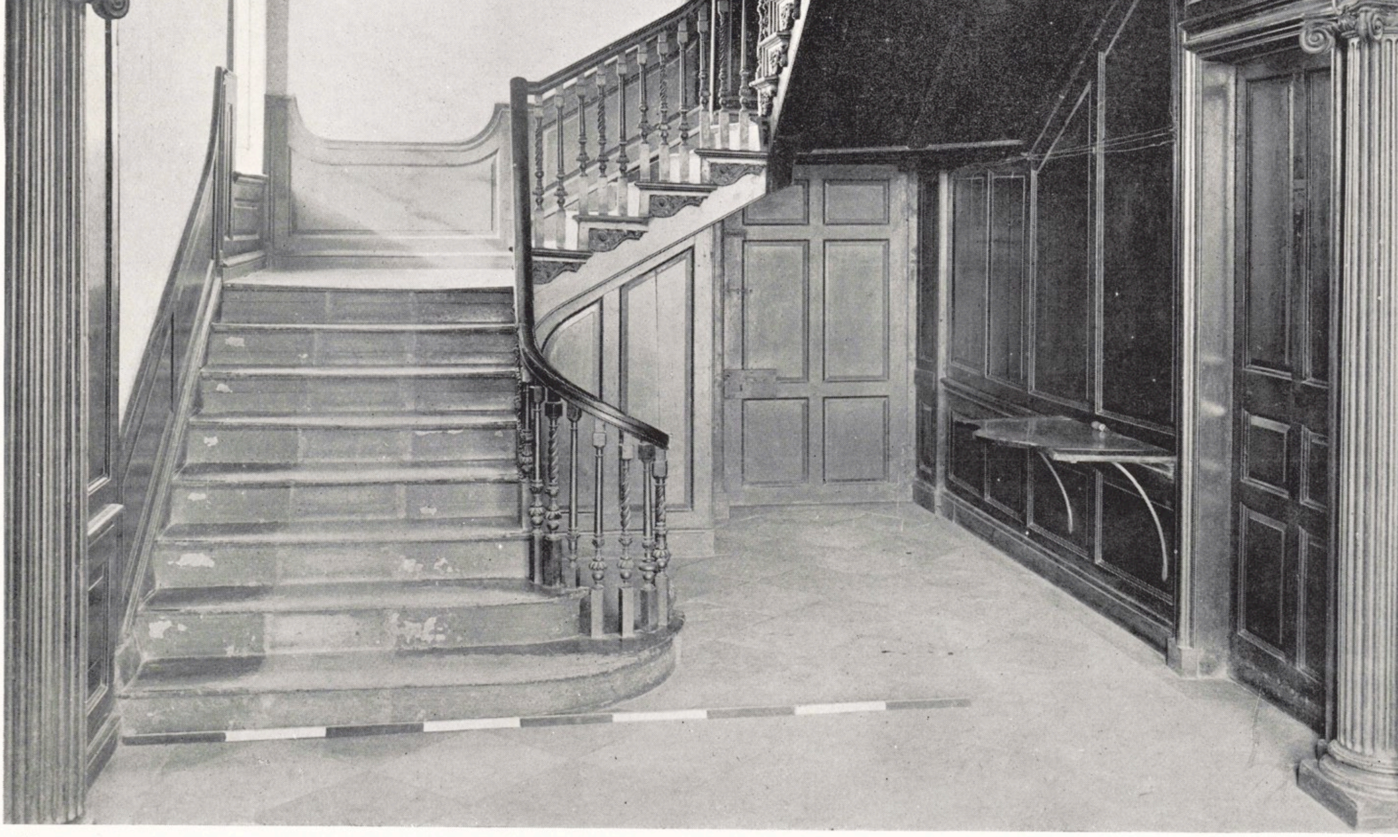
Over the trusses the bed-mouldings return to their full depth, but the upper members of the cornice make only a slight return on the face, sufficient to mark the Order. This typical treatment is usually adopted when a hood or shelter is used without an accompanying Order. It may be noted that all the door panels are of the same section, the usual method being to set the lower panels flush with the framing. At Southey House, College Green, is a late insertion of a doorway, wholly in wood, after the manner of the Brothers Adam. A charming example, with its carved pateræ and festoons.

The entrance hall of No. 1 Trinity Street is panelled entirely in mahogany (Plate XXXVI.). The division between the vestibule and the staircase well is marked by a flat elliptical archway, springing direct from the capitals of fluted Ionic columns, which have a three-quarter projection. The loss of an impost moulding between the capital of the column and the springing of the arch is



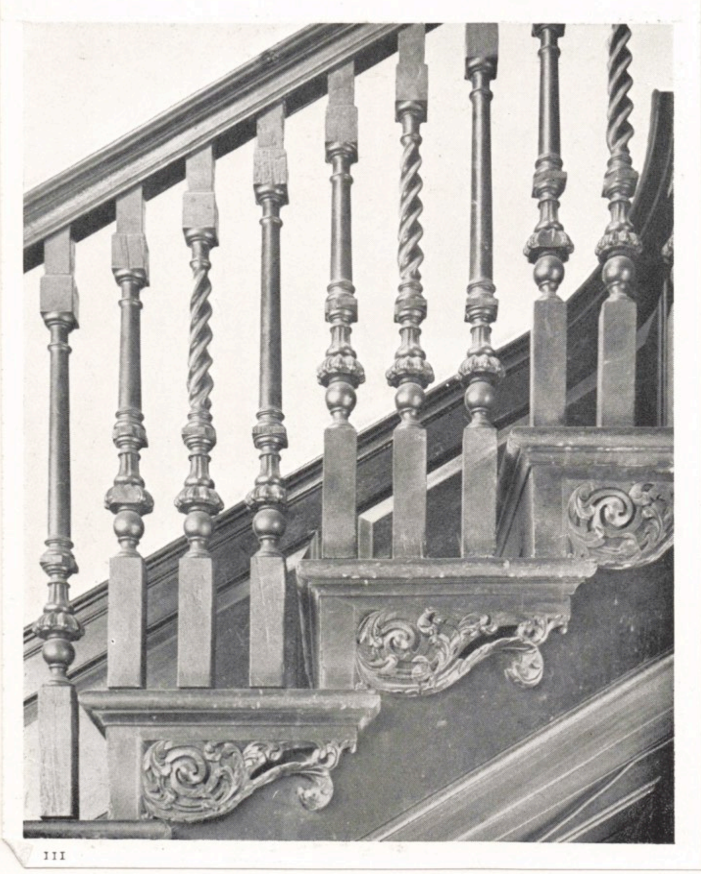
No. 1 TRINITY STREET.
DETAILS OF STAIRCASE.

Measured and drawn
by F. Clemes.



No. 1 TRINITY STREET.
ENTRANCE HALL.

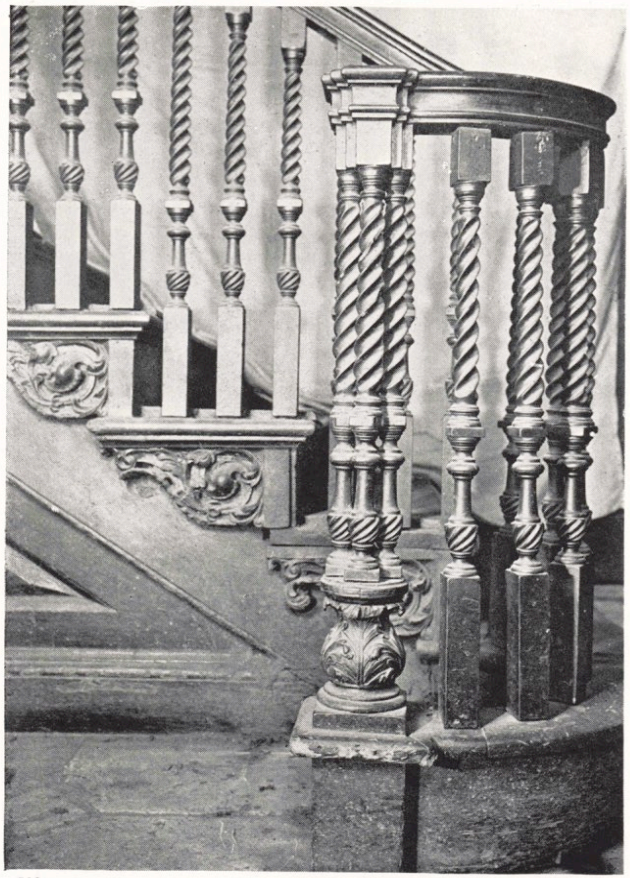
PLATE XXXVI.



No. 1 TRINITY STREET. *PLATE XXXVII.*
DETAILS OF BALUSTERS.

apparent. The carved spandrels are exceptionally fine and have the customary projections cut out of the solid. Doors are framed by boldly projecting bolection architraves of an interesting section. The hall is flagged diamond fashion with alternate squares of slates and a hard white stone.

The staircase, upon similar lines to that at Queen Square, is one of the finest in the City. Not only the width but the length of the hall permits of a better approach being obtained and displays the flights more advantageously. Here the carved spandrel brackets are more delicately detailed and are by far the finest local examples. Indeed, they may compare favourably with any. The great value of contrast is seen in the balustrading (Plates XXXVII. and XXXVIII.), where (in the Trinity Street example) the variation of every third baluster, the centre one of the tread, produces such a rich effect. Moreover, the twisted baluster used but sparingly gains considerably by its rarity. The spiral portion of this



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No 15 QUEEN SQUARE. PLATE XXXVIII.
DETAILS OF BALUSTERS.

baluster is not identical with that at Queen Square. In the latter the twist is brought to a sharp edge; in the former there is a tiny fillet or flat termination.

The detail of the sub-base at Trinity Street, with its fluted member immediately over the gadrooned moulding, is infinitely superior to any we have seen in this locality, not excepting the Bath examples. The reduction of the top of the square—in order that it may house into the handrail—is not as noticeable as in the Orchard Street example, where it is brought into prominence by an additional capping. In the above instance it might almost pass unnoticed. It will be noted that two-thirds of the balusters have plain Doric columns, but in every other respect they are identical with the spiral ones. There are a number of excellent staircases intact throughout the City, but certainly no house of a size comparable with this contains such a choice example. It is more than likely that, with the aid of such a book as that published by Abraham Swan, the "staircase hand" evolved and constructed this superb specimen.

The familiar ramping of the dado panelling is seen to advantage in the drawing on p. 109. Sometimes the change of level is marked at the intersection by plain or panelled pilasters, around which the skirting and the dado rail return.

In strong contrast to this staircase is that at No. 3 Unity Street, some two years later in date. Here the ends of the stairs return in the manner of square stone treads. The balusters are of pleasing section, being of a baluster form in place of the column, and they are spaced two to each tread. The panelling of the hall is finished with a modillioned or blocked cornice. The divisional archway is semi-circular, springing from an impost supported by square Doric columns. These are fluted and have on either side one bay of panelling. The hall doorways have over-doors, with straight modillioned cornices over ogee-shaped friezes.

ST. MICHAEL'S HILL HOUSE.

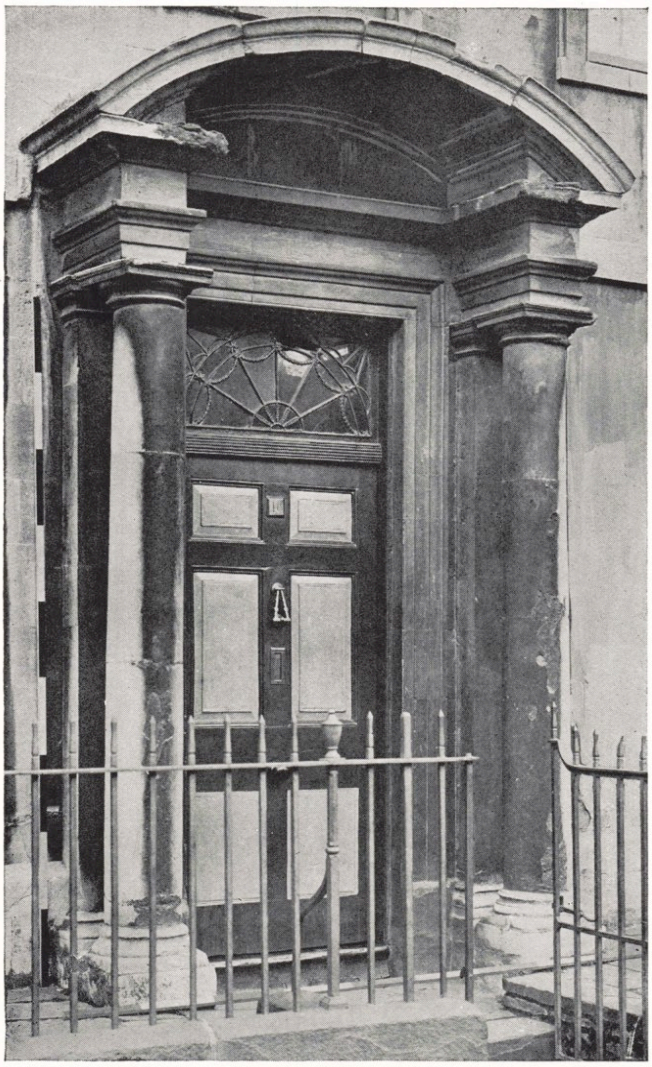
In *A Poetical Description of Bristol*, published in 1712, by the Rev. William Goldwin, M.A., Master of the Grammar School, the following lines have reference to St. Michael's Hill :—

> "Here wealthy Cits discharged from worldly Cares
> Conclude the downward Race of falling Years.
> Here sickly Souls with broken Health repair
> To suck the wholesome Drafts of healing Air."

Nearly thirty years later good pasture grounds were advertised to be let in this district, so that this health resort was not quickly overcrowded.

He must have been a wealthy "Cit" who erected St. Michael's Hill House during the first half of the century. The building, which is on the south side of the hill, has been attributed to Strachan. It is a finely-proportioned square block, with projecting wings on either side one storey in height. These wings with their large bays have the appearance of being later additions, but as the western wing contains the kitchen department, they are probably contemporary with the house.

The entrance doorway and the windows of the central block are excellent in proportion, and their moulded architraves and cornices are refined in scale and detail. The crowning entablature is surmounted by a parapet with open



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No. 46 ST. MICHAEL'S HILL.
ENTRANCE DOORWAY.

PLATE XXXIX.

balustrades, and carved vases terminate the intervening pedestals. On the north façade the second floor windows have been cut into the architrave, but those on the east and west sides are as originally intended.

The principal staircase occupies a similar position to that at Redland Court, and is not continued beyond the first floor level. It is 3 feet 10 inches in width, is nicely detailed, and has carved spandrel brackets with Doric columns as balusters, every third column being twisted. Its approach from the side of a narrow corridor is managed in an interesting manner.

Bolection mouldings to door and window architraves are used extensively. In one of the reception rooms Ionic columns are introduced between the windows in the angles of the bay. These are as unsatisfactory as they are meaningless. The mantelpiece in this room is a curious combination in wood and marble.

ST. MICHAEL'S HILL. Amongst the numerous features of interest in the immediate neighbourhood doorways play an important part.

At No. 46 is an early illustration of an adaptation of an Order to an entrance. The date is approximately 1711. Carried out entirely in stone, the detached columns are a free rendering of the Roman Doric. These have their attendant pilasters, over which the architrave and frieze of the entablature return, stopping against the main wall surface. The cornice is similarly returned, and is then carried across the door-head and finished over in the form of a segmental pediment. The architrave surrounding the door is of similar section to the architrave of the entablature with which it lines (Plate XXXIX.).

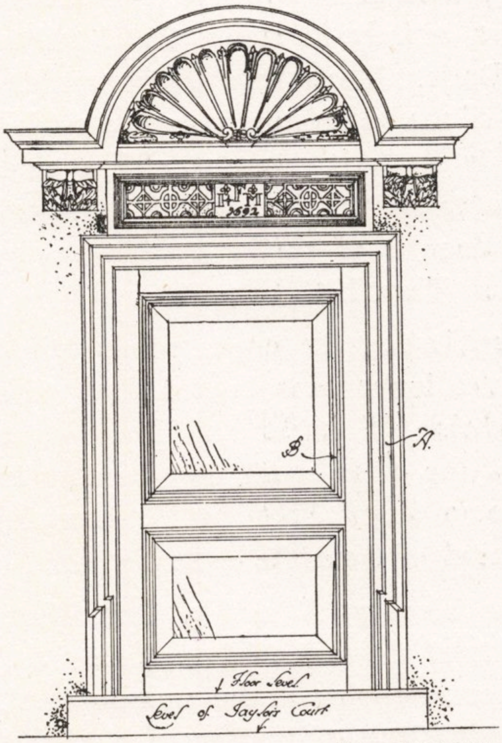
The door is treated in the typical manner, having the upper panels raised and splayed, or "raised and mitred," and the lower ones beaded flush with the framing. The metal fanlight, having chains of husks and honeysuckle ornament, is a later addition. A variation of the chain motif may be seen in an excellent fanlight over the doorway of No. 9 Royal Fort Road, where the festooning is suspended between the bays instead of from the radiating lines.

Three simple but effective doorways at Nos. 7, 8 and 9 Park Place (St. Michael's Hill) are recessed the full depth of the wall. These have wood panelled linings similar to those at Trinity Street, stopping at the transom level. The heads have semi-circular arches, springing from plain impost blocks, a single keystone and plain architrave bands in stone.

At Park Hill House there is a good doorway in stone. Three-quarter Doric columns support an entablature, having triglyphs in the frieze, with an angular pediment. The keystone to the square-headed architrave framing the door has a carved head with drapery. The atmosphere of the past is recalled by Latimer, who quotes a minute of the Council in March, 1773, reporting a complaint from some owners of property at Kingsdown and St. Michael's Hill representing "that they had within a few years built many new houses there, but were discouraged from making further improvements owing to the great damage done to their property by the populace during the execution of criminals, and praying that the gallows be removed to Brandon Hill. On the margin of the minute book is written :—‘ Nothing done herein.’ ”[1]

TAILORS’ COURT. DOORWAY.

A most interesting shell-hood is to be found at Tailors’ Court, Broad Street (Plate XL.). Constructed of wood, with the shell in plaster, this is possibly the earliest specimen in the City. Although the incised ornament in the panel immediately beneath is much earlier in date, it is not unlikely that the initials “ I.F.M.” and the date “ 1692 ” refer to the time of the erection of the hood. The proportions of the doorway suggest a date anterior to 1692. In all probability this hood was an addition by the owner, who had seen an entrance of this type and desired a reproduction. In comparison with the doorway to the Merchant Tailors’ Hall on the opposite side of the Court, it will be seen that the expression of hospitality which pervades the former gives place to one of dignity presented by the latter. Both hoods are in harmony with their respective doorways. How fitting each design is may be more readily grasped by an imaginary transposition of the two. The earlier example, with its wide and heavy trusses and its lack of moulded members, would look almost crude over the doorway proportioned upon classic lines, whereas the elaborated model would be out of its environment in conjunction with the low doorway and its enormous panels. In the earlier hood it will be noted there are no mouldings returning over the truss and around the base of the shell. The shouldering to the foot of the door architrave is interesting. The size of the door panels has already been mentioned; these have very wide-splayed margins. The entrance hall of this house is panelled in oak, the dado being carried to the height of the door architraves. One doorway is set between



TAILORS’ COURT.
DOORWAY.

Measured and drawn by F. Clemes.

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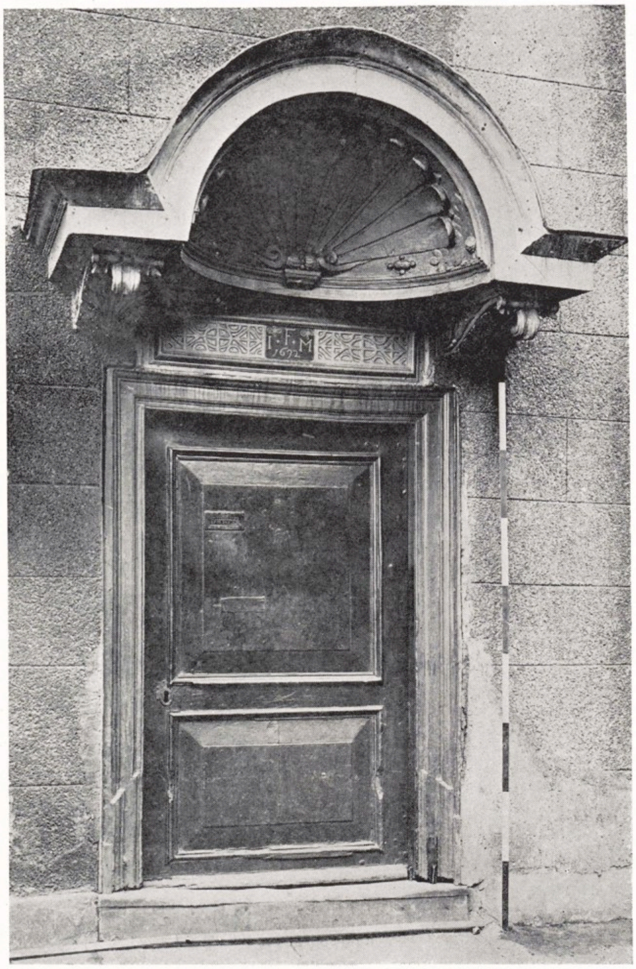
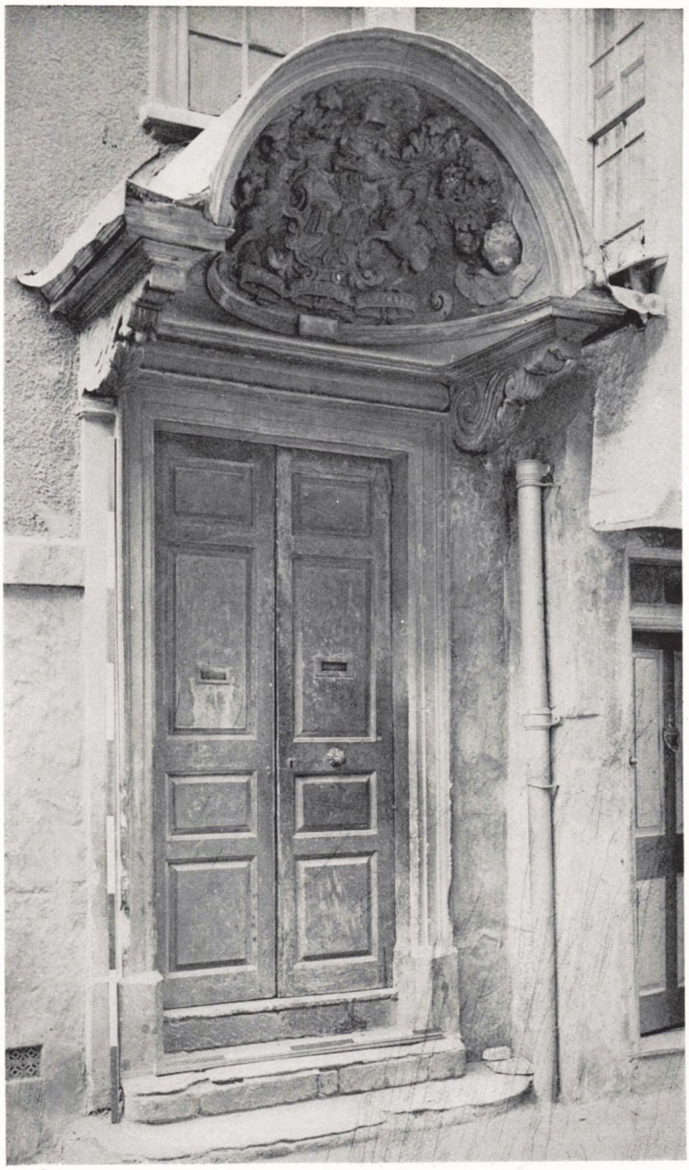
[1] Latimer’s *Annals of Bristol in the Eighteenth Century*, p. 404.



TAILORS' COURT. *PLATE XL.*
DOORWAY.

panelled pilasters, which support a segmental pediment broken in the centre. From the details of the mouldings employed and the composition of the design it is apparent how unfamiliar the author was with classic forms.

MERCHANT TAILORS' ALMSHOUSES. Of the many ancient guilds of Bristol the Merchant Tailors were the richest. Originally founded in the reign of Richard II., their charter, dated 16th October, 1399, states "that a Chapel has been founded in the town of Bristol in honour of God and St. John the Baptist to found, ordain, and incorporate a certain fraternity for ever to endure within the Chapel to the honour of God and St. John the Baptist."



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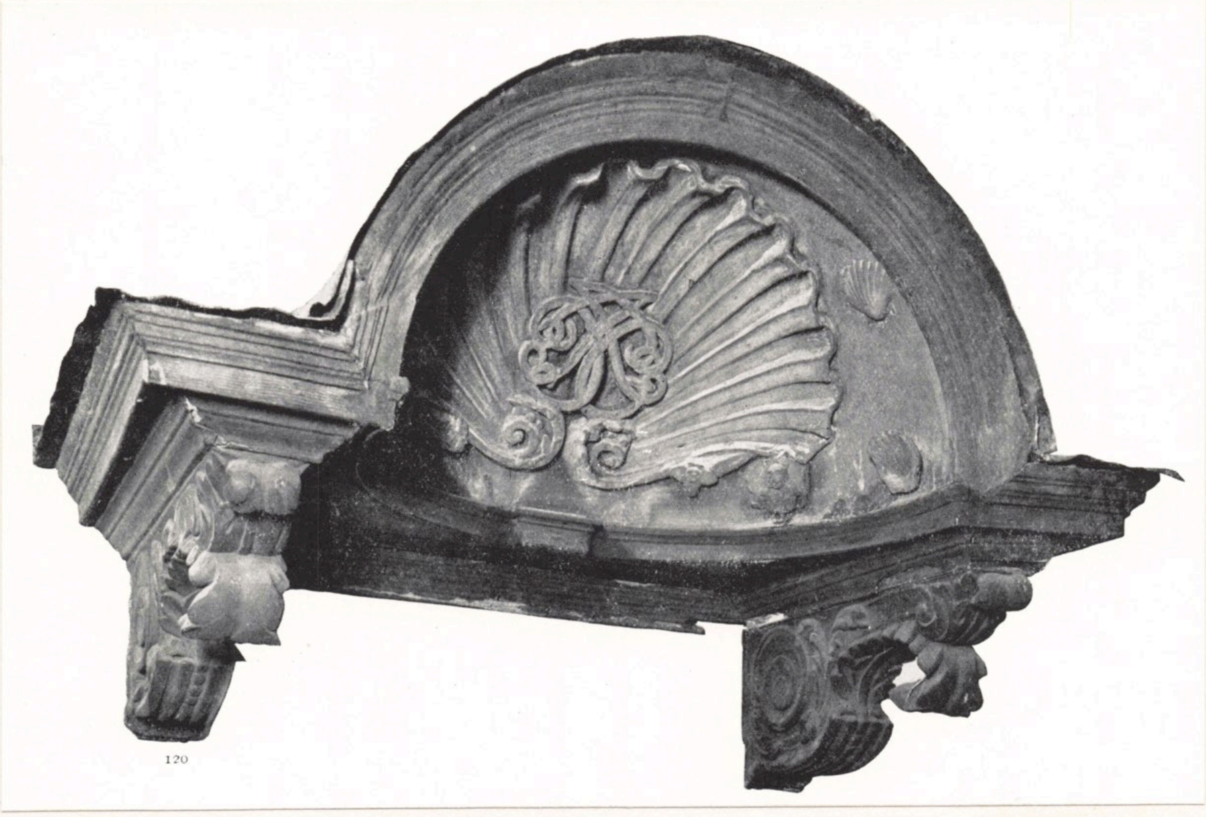
TAILORS' COURT. *PLATE XLI.*
ENTRANCE TO MERCHANT TAILORS' HALL.

This Chapel was a chantry of St. Ewen's, the site of which is now occupied by the Council House. In 1701 the Guild built an almshouse in Merchant Street (then known as Marshall Street) for the accommodation of nine single or married persons, the inmates being removed from the old hospital of the Company in Marsh Street. The buildings of this pleasing block, which is in imminent peril of being demolished, are grouped about three sides of a square, each side containing three dwellings. The doorway to the centre block has a projecting shelter in the form of an angular pediment supported by carved wooden trusses, the side wings have similar door heads of the shell-hood type, and all the trusses have quaintly carved cherubs' heads worked into their spandrels. Over the central entrance are the arms of the Company, beneath which is a representation of the cloaks worn by the inmates, the centre one being that of the matron.

MERCHANT TAILORS' HALL. This hall of the Guild was erected at Tailors' Court, the foundation stone being laid on September 14th, 1740. The room is of noble proportions, 56 feet in length with an equal width and height of 22 feet 6 inches, the ceiling being finished with a deep cove. On one side are five large double-hung sash windows some 13 feet 6 inches in height. A portion of the original panelling still exists; this formed a dado 10 feet 6 inches high around three sides of the room. The panels are set well forward with bolection mouldings of an interesting section. The hall is approached from one end by double doors, over which the front of an orchestra gallery projects. Externally the windows lighting the hall have stone moulded architraves, the favourite pulvinated frieze, and alternating pediments. The hall floor is nearly 7 feet above the ground, and the bay containing the entrance vestibule and retiring rooms is approached by an impressive doorway shown in the illustration (Plate XLI.). A comparison with the entrance illustrated on Plate XL. has already been made. It will scarcely be credited that there is only a difference of one foot between the two doorways from the ground to the springing of the projecting consoles. Although the doorway to the Merchant Tailors' Hall is higher, the height is accentuated in no small degree by the double doors and the vertical formation of their panels. The shell-hood with its exceptionally fine trusses is so paint-laden that it is impossible to get clear definition. Attention has already been called to the moulded members that return around the base of the hood. It will be noted how in the centre these mouldings make a slight break forward, a detail of common occurrence. The arms of the Merchant Tailors with their supporters are modelled in plaster. On the side opposite to the winged cherub's head is the head of St. John the Baptist upon a charger.

Another excellent over-door is now preserved in the Architectural Room at the Bristol Art Gallery, an illustration of which is reproduced by the courtesy



SHELL-HOOD FROM TEMPLE STREET.
Now in Art Gallery.

PLATE XLII.
By permission of the Bristol Museum and Art Gallery Committee.

of the Museum and Art Gallery Committee. This hood (Plate XLII.) was originally at Temple Street. The modelled shell with its attendant escallops has the owner's initials interlaced and reversed, thus forming a symmetrical decoration, a device frequently adopted during the eighteenth century. The detail of the supporting consoles is seen here to better advantage, also the return and stopping of the concaved capping moulding, which does not continue over the fascia as in the previous example. Another superb specimen is *in situ* at No. 6 King Street (see p. 9).

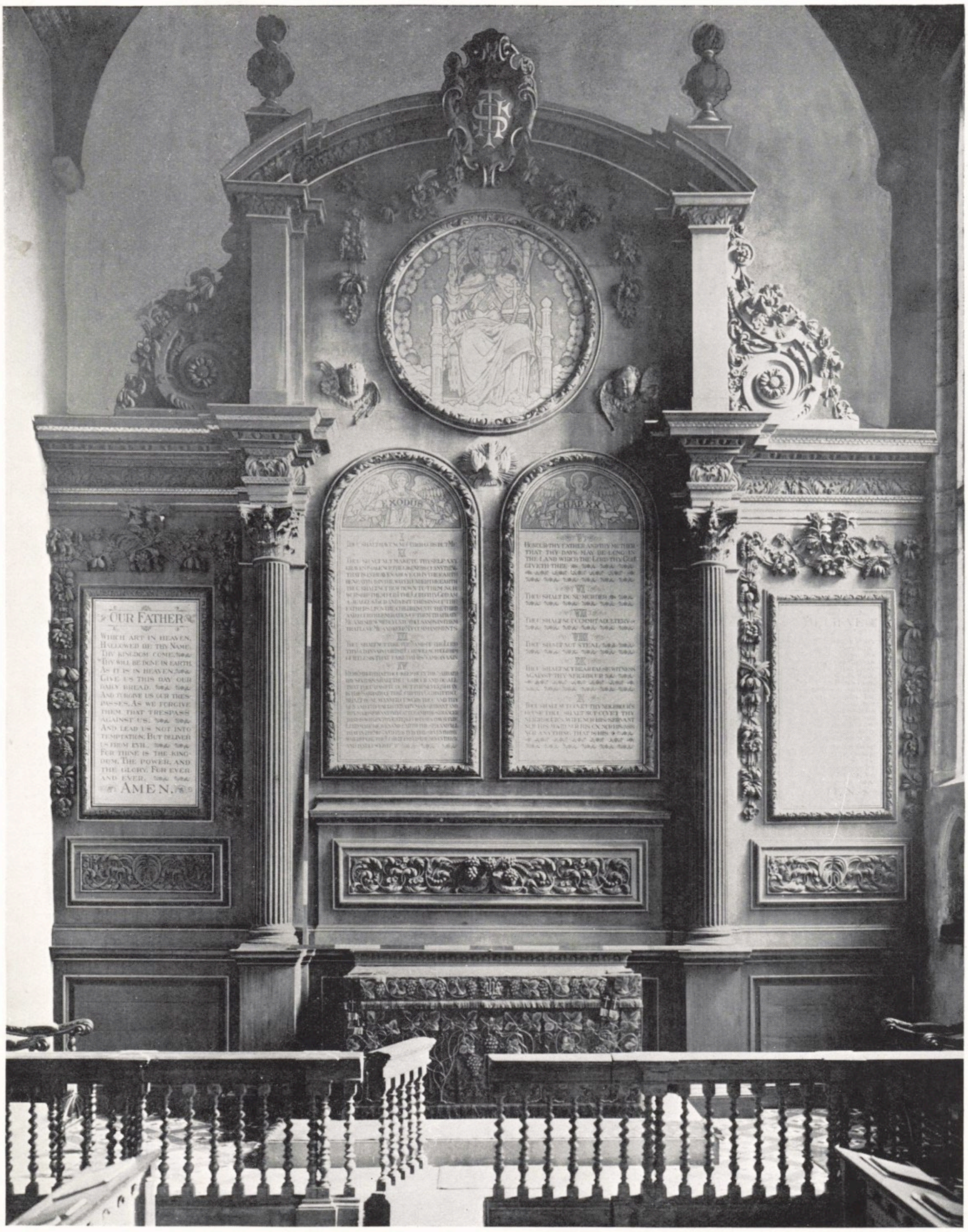
* * * * * * *

The most important woodwork of the period is possessed by some of the city churches, especially those which retain their reredos. In addition to Redland Green Chapel, seven churches had originally Renaissance altar-pieces, of which St. Peter's and St. Mary-le-Port are intact, St. Nicholas and St. Thomas have been tampered with, whilst Christ Church has but a few fragments remaining. In the Braikenridge Collection two exquisite water-colour drawings indicate that St. Stephen's and St. John's once possessed elaborate altar-pieces. These have now totally disappeared. It is doubtful whether the panelling at Temple Church was a portion of a reredos; it is more likely to have been a screen.

ST. PETER'S REREDOS.

When we consider that the ordinances of the Carpenters' Company were so strict that even an "interloper" from Clifton was regarded as a foreigner, it is surprising to find that one John Mitchell, a carpenter of London, was permitted to construct a reredos at St. Peter's (Plate XLIII.). This, according to documentary evidence, was erected in 1697 at a cost of £140, the work taking over six months to complete. The structure is in oak, and has the appearance of having been cut down to fit in between the northern and southern walls of the chancel. Dr. Harvey has suggested that probably Mitchell had been employed upon some of the reredoses designed by Sir Christopher Wren. This example is reminiscent (especially as to its detail) of those in Wren's city churches.

The over-all width is 19 feet 6 inches, and the height to the top of the pediment about 22 feet. The order is raised upon a plinth or dado of a height sufficient to clear the altar table, and the centre bay is framed by three-quarter fluted Corinthian columns, which have an off-set on either side, and around which the necking of the capital and the upper members of the base return. These latter mouldings are continued in the form of a skirting the entire width of the front. The entablature, with its carved pulvinated frieze and enriched cornice, is not carried through the centre bay, but stops after making a double return over the column and its off-sets. The attic stage to the central portion starts immediately from the cornice level without the intervention of a pedestal course such as occurs at St. Mary-le-Port and St. Thomas's. Plain pilaster-like projections are surmounted by an enriched cornice, which after returning to the main face is continued over the head in a segment form. Above the springing of this pediment low pedestals are finished with flaming urns. The consoles on either side of the attic are over-elaborated, and the wealth of carving has obliterated their constructional outlines. In the wings the panel mouldings are raised and enriched, masses of applied carving—also in oak—form a frieze over the head of each panel, and pendants of the same are continued the whole length of the panel.



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ST. PETER'S CHURCH.
REREDOS.

PLATE XLIII.

The narrow friezes immediately over the dado have their carvings out of the solid in the central bay, the two semi-circular headed panels rise to the level of the bed-mouldings of the main cornice, and over these is a large circular panel filling most of the attic space. The crowning cartouche superimposed on the cornice of the pediment is vigorously carved. The impression one receives from this reredos is that the ornament has been constructed, instead of the construction having been ornamented. The centre portion in particular is rather "scrappy" in composition, and the lateral bays are somewhat divorced, owing to the lack of a horizontal tie or some alignment which would have connected the whole. The carved work generally is rather crude and lacks the vigour and skill of a master hand. This applies more particularly to work out of the solid where wheat-ears and grapes are freely introduced. Some of the applied carvings — also in oak—are of great projection, effective at a distance but disappointing upon close inspection.

Some portions of the organ case remain. These are in the form of Corinthian capitals, the organ pipes being intended to represent either a pilaster or a column, "a blunder," Dr. Harvey says, "which would not have occurred in work of a better date."[1]

The spiralled balusters of the altar rail are of a pleasing section, but appear to be rather slight for the heavy base and rail, four balusters being grouped in a square where standards occur. The altar rail at St. John the Baptist's (now relegated to the crypt) is similar in design, but the standards or pedestals are solid with carved fronts.

ST. MARY-LE-PORT REREDOS.

Presumably only a little later in date is the reredos at St. Mary-le-Port (Plate XLIV.), also in oak. Here the design follows more upon academic lines, and a fine sense of proportion, coupled with the refinements accorded to the details, produces a feeling of dignity lacking in the former example. 4½ feet less in width than St. Peter's, its height is greater by 18 inches. In common with other altar-pieces of the period still remaining, the Corinthian Order is adopted. The columns with their capitals are of excellent proportions, having their attendant projections on either side similar to those already noted. These result in a double break in the entablature, carried in this instance across the central bay, which is finished with an angular pediment.

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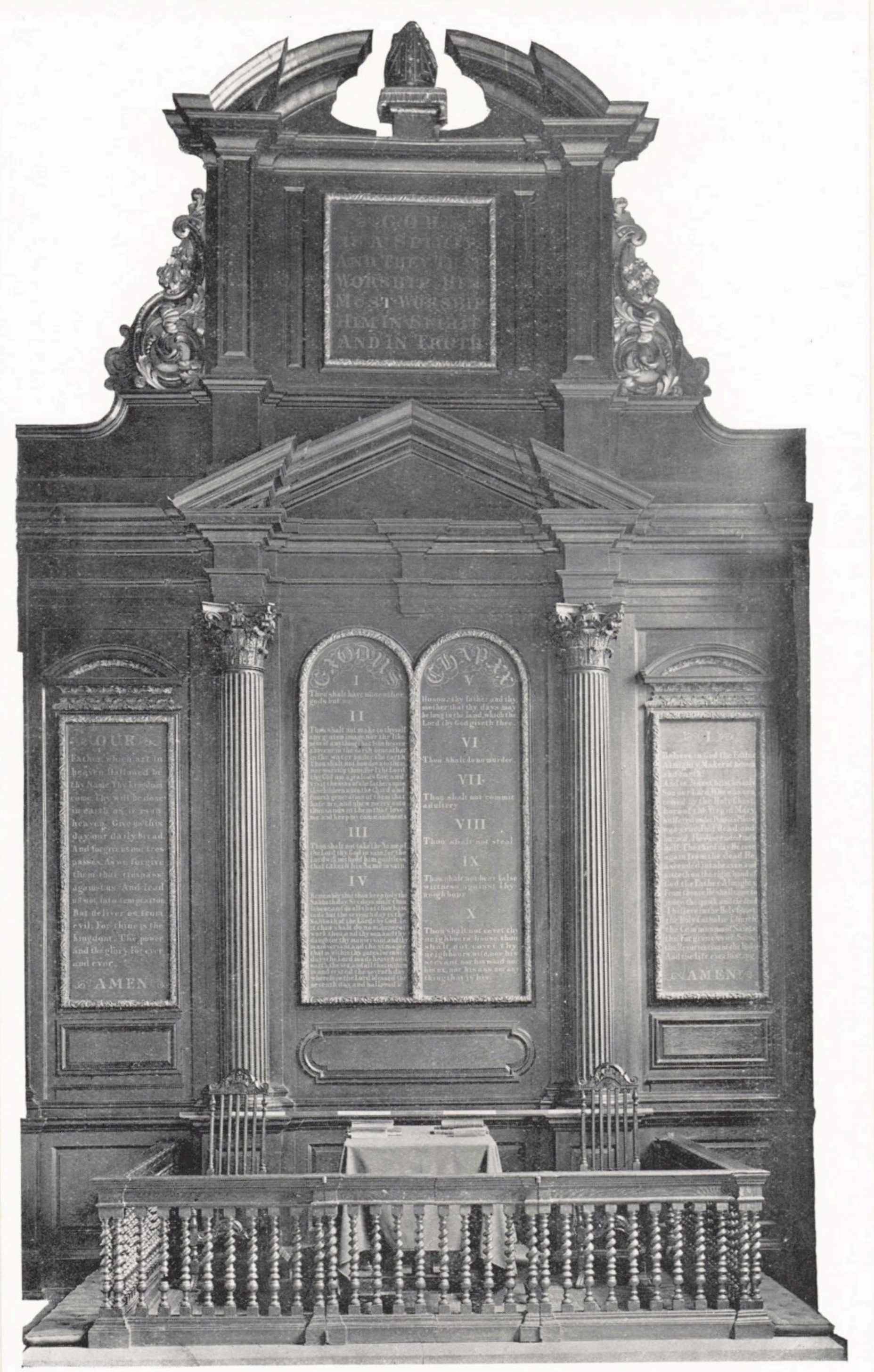
[1] *Church Furniture and Decoration of the Renaissance Period in Bristol,* by Alfred Harvey, M.B.


GOD IS A SPIRIT AND THEY THAT WORSHIP HIM MUST WORSHIP HIM IN SPIRIT AND IN TRUTH
EXODUS
CHAP XX
AMEN
AMEN

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ST. MARY-LE-PORT CHURCH. *PLATE XLIV.*
REREDOS.

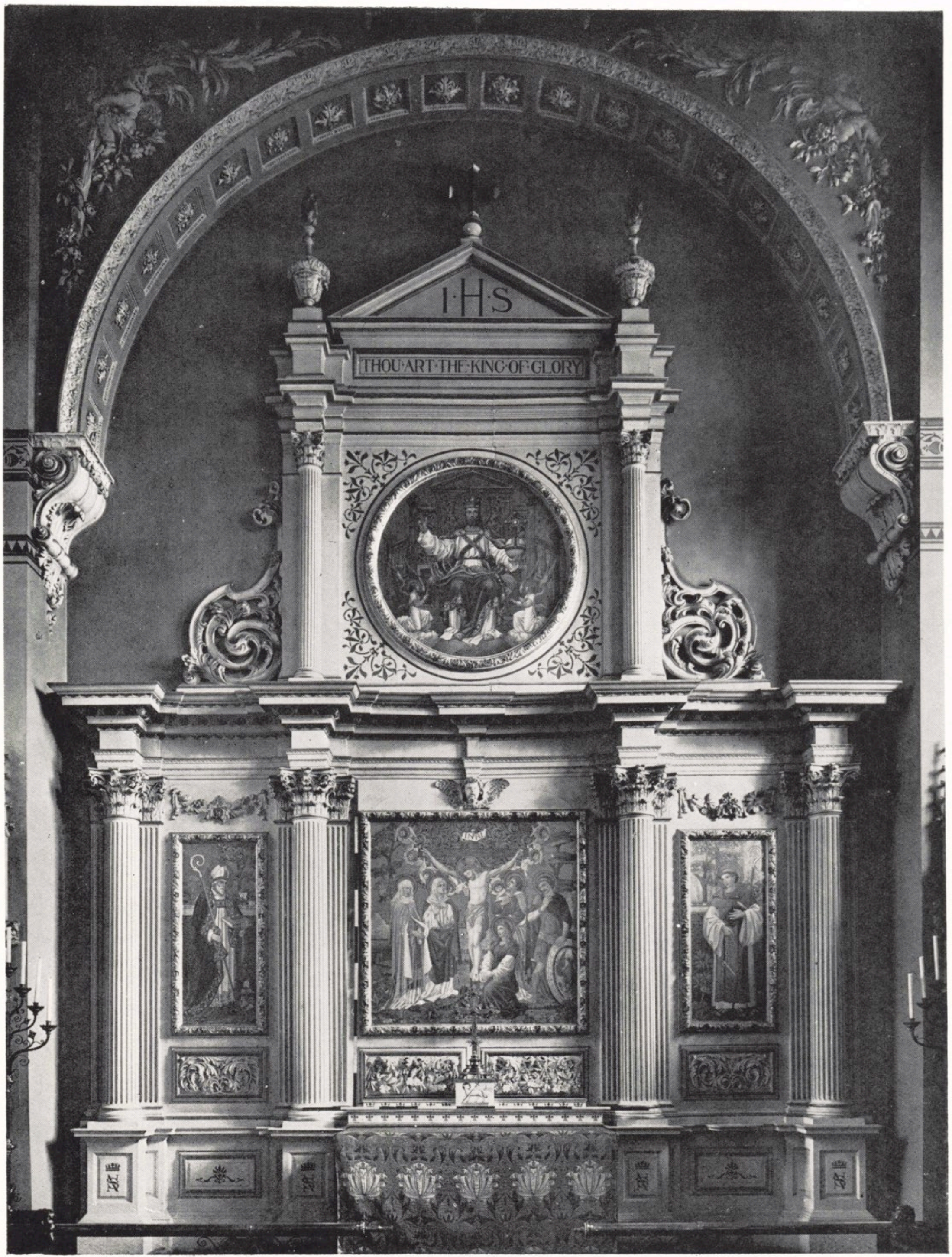
This continuation of the entablature has much to commend it, for in connecting the whole structure the isolation of the side bays is prevented. The termination of the lateral wings has received more consideration here than at St. Peter's. In this instance a slight break occurs before the wall is reached, which is acknowledged by a return in the entablature above, and at the foot by the base mouldings and a break in the dado.

The attic stage is raised upon a plinth or pedestal course, the introduction of which is of great value. Incidentally the raising of the consoles enable them to be fully displayed, whereas at St. Peter's and St. Nicholas' their bases become confused owing to the projection of the adjoining cornice. The panelled pilasters have projections on either side that account for the various returns in the segmental pediment (concentric with the ceiling line), which is broken in the centre for the reception of a bishop's mitre. The consoles or trusses flanking the pilasters are exceptionally fine, and their outlines, which assume the form of vertical supports, are not impaired by over-enrichment. The centre square with its carved mouldings is bordered on either side by narrow raised panels.

In the lateral bays the treatment of the upper panels with their shaped friezes and pediments and the delicately enriched mouldings calls for the highest commendation. Each panel is set within a slightly sunk recess in which the projection at the base is finished with a moulded ledge. A similar finish occurs in the centre bay, where the foot panel has semi-circular ends. The weak point of the design is exemplified by the twin panels containing the commandments. It is strange that this treatment occurs in each instance. The object of a central feature—the focal point of a design—has been defeated by introducing this central division. How much the design would have gained had one panel been substituted may be realised to some extent by a comparison with the reredos at St. Nicholas' and St. Thomas's, although we do not advocate the mutilations to which these examples have been subjected.

The altar rail, 2 ft. 7 in. in height, has balusters 2 in. square spaced 2 in. apart, almost identical with those at St. Peter's, but at St. Mary-le-Port they enclose the Table on three sides. This is a relic of Puritan times, when the Table was placed with its major axis east and west as shown in the illustration.

The pulpit, also in oak, is hexagonal in plan. Panels are formed at the angles by the addition of a small moulding kept some little distance from the point of intersection and returning at the sill and head. The crowning cornice is finished



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ST. NICHOLAS' CHURCH. *PLATE XLV.*
REREDOS.

with a gadrooned member, beneath which is a lipped moulding with acanthus enrichment, a favourite section introduced and used extensively by Wren. Each side panel is surmounted by a narrow panel containing cherubs' heads, with an interesting treatment of the wings. Some remains of St. Stephen's pulpit, which possibly was the finest in the City, are preserved in the "Ringers' Chair," now at the Red Lodge, Park Row, Bristol. (See p xvi.)

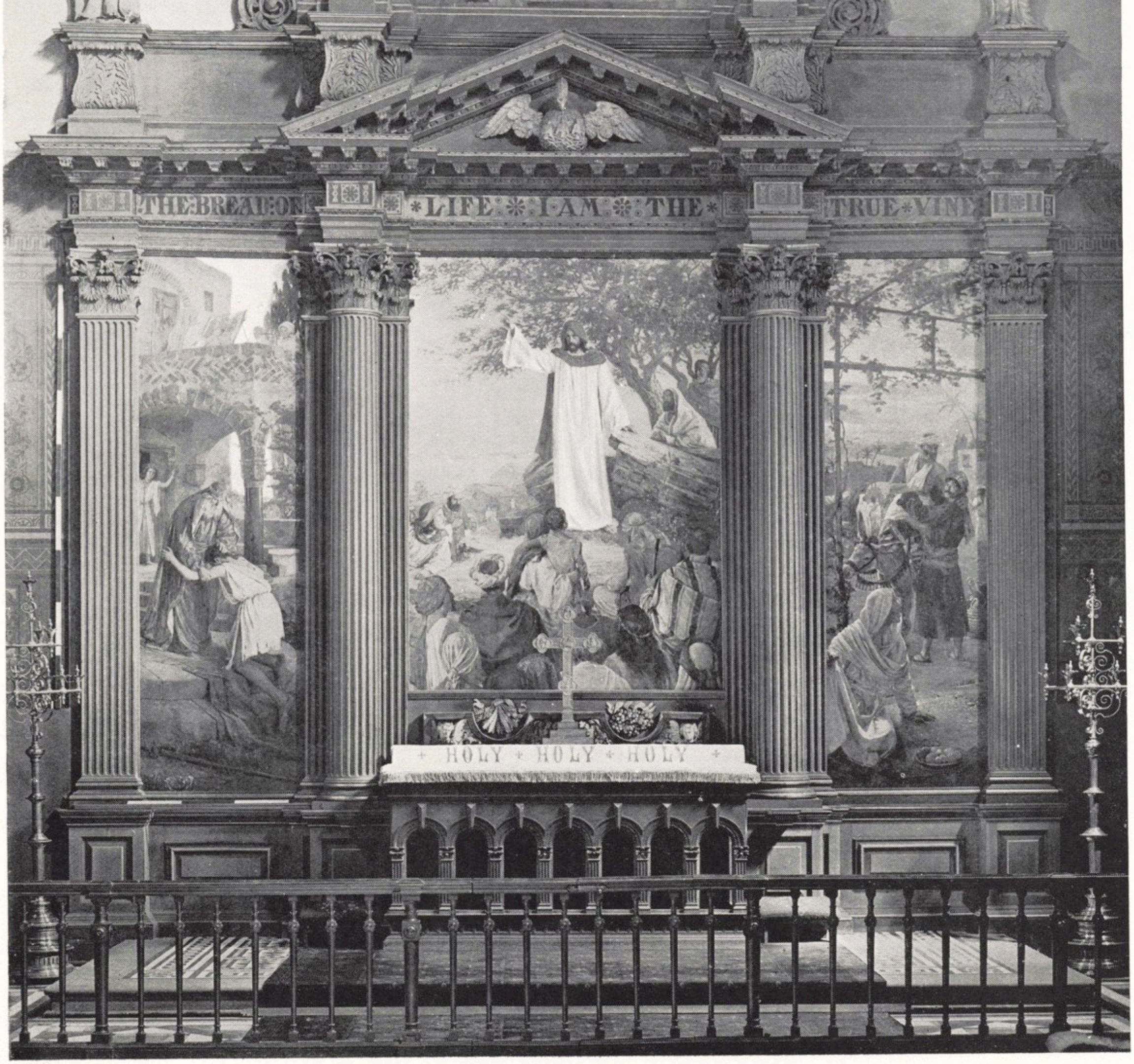
ST. NICHOLAS' REREDOS.

St. Nicholas' Church was rebuilt (above the crypt level) in 1768 to the design of James Bridges.

The reredos (Plate XLV.), originally in the previous building, and dating from 1710-1712, is constructed entirely of pine, painted. The width is 22 feet 6 inches, and unlike the former examples, the end bays terminate with columns and pilasters standing clear of the enclosing walls. It will be seen that each of the four columns is flanked on either side by a half pilaster also fluted. The continuous entablature has its corresponding returns, with an additional one over the centre division terminated by a winged cherub. As in the case of St. Peter's, the columns of the upper storey rest direct upon the main cornice, the projection of which (in perspective) conceals the greater portion of their bases. The attic stage is practically a repetition of the lower order diminished by one-third, a method not to be advocated, inasmuch as the contrast between the two orders makes the lesser appear trivial. Further, the design suffers from having its upper and lower stages of almost equal height. The crowning pediment replaces the original, which was segmental. Raised upon double plinth blocks, the urns with their elongated terminals finish with the customary flame. The flanking consoles are in skeleton form, the interstices being filled with leaf-work. Apart from the attenuated upper portion of the scrolls they are excellent specimens admirably rendered. The stencilled spandrels around the circular frame are obviously the work of a "decorator." All the paintings are recent additions, the two central panels having been converted into one for the reception of a painting of the Crucifixion. The panels immediately over the dado and the festoons in the wings between the capitals, together with the capitals, are excellent examples of the carver's art.

ST. THOMAS'S REREDOS.

The reredos at St. Thomas's (Plate XLVI.), as at St. Nicholas', also belonged to a former building, for this church was rebuilt (with the exception of the tower) during the last decade of the century. At the foot of a mural tablet in the eastern vestibule dedicated to



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ST. THOMAS'S CHURCH.
REREDOS.

PLATE XLVI.

John Herman Kater, a former churchwarden, is inscribed: "This Church was rebuilt and opened for Divine Worship on St. Thomas' Day An. Dom. 1793," a parsimonious way of recording the event. The architect was James Allen, who was described in *The New Bristol Guide*, published in 1804, as "an ingenious, scientific, and the principal architect of Bristol."[1] The interior, now suffering from a bad attack of stencilitis, is upon simple lines. The nave consists of five bays, the north and south aisle being separated by an arcade of Doric piers. These are raised upon high pedestals (in order that their bases may be above the pew level) and carry semi-circular arches. Over these are elliptical lunettes intersecting the semi-circular barrel vault to the nave. The crowning cornice (from which the vaulting springs) is returned around the foot of each transverse arch, marking the division of each bay; this projection is supported in an unsatisfactory manner by a cherub's head.

The reredos is of Flemish oak, and was originally erected about 1716 at a cost which was estimated not to exceed £170. Although converted into a gigantic picture frame with an over-all width of 20 feet, its excellent proportions are manifest. The dado or plinth is boldly panelled. Above the capping the torus, or lower circular moulding of the base of the column, is continued the entire width. The one remaining panel in the centre is curiously shaped for the reception of masses of carving. As in previous instances, the three-quarter fluted Corinthian columns to the centre bay have their half pilasters on either side, but the lateral panels are terminated with single pilasters. The entablature with its single and double returns has a modillioned cornice pedimented over the centre bay, in the tympanum of which is a pelican in her piety. The dies of the pedestals over the pilasters and columns are shaped and enriched with acanthus leaves lipped at the top. The attic storey was originally some 4 feet higher, and the reduction has probably added to the general effect. Although the treatment is somewhat frivolous, it is not out of scale as at St. Nicholas', and its subordination to the principal stage brings the latter into greater prominence.

From the panelled piers springs a broken pediment, following the lines of a segment hollowed at the foot (commonly known as a swan's neck pediment) with flower terminals. The centre and adjoining pedestals carry seven golden candlesticks; the consoles supporting the two outer candlesticks are particularly fine in design and delicately carved. Over the end pilasters the plaster figures in three-quarter relief are almost life-size, but these are not part of the original design.

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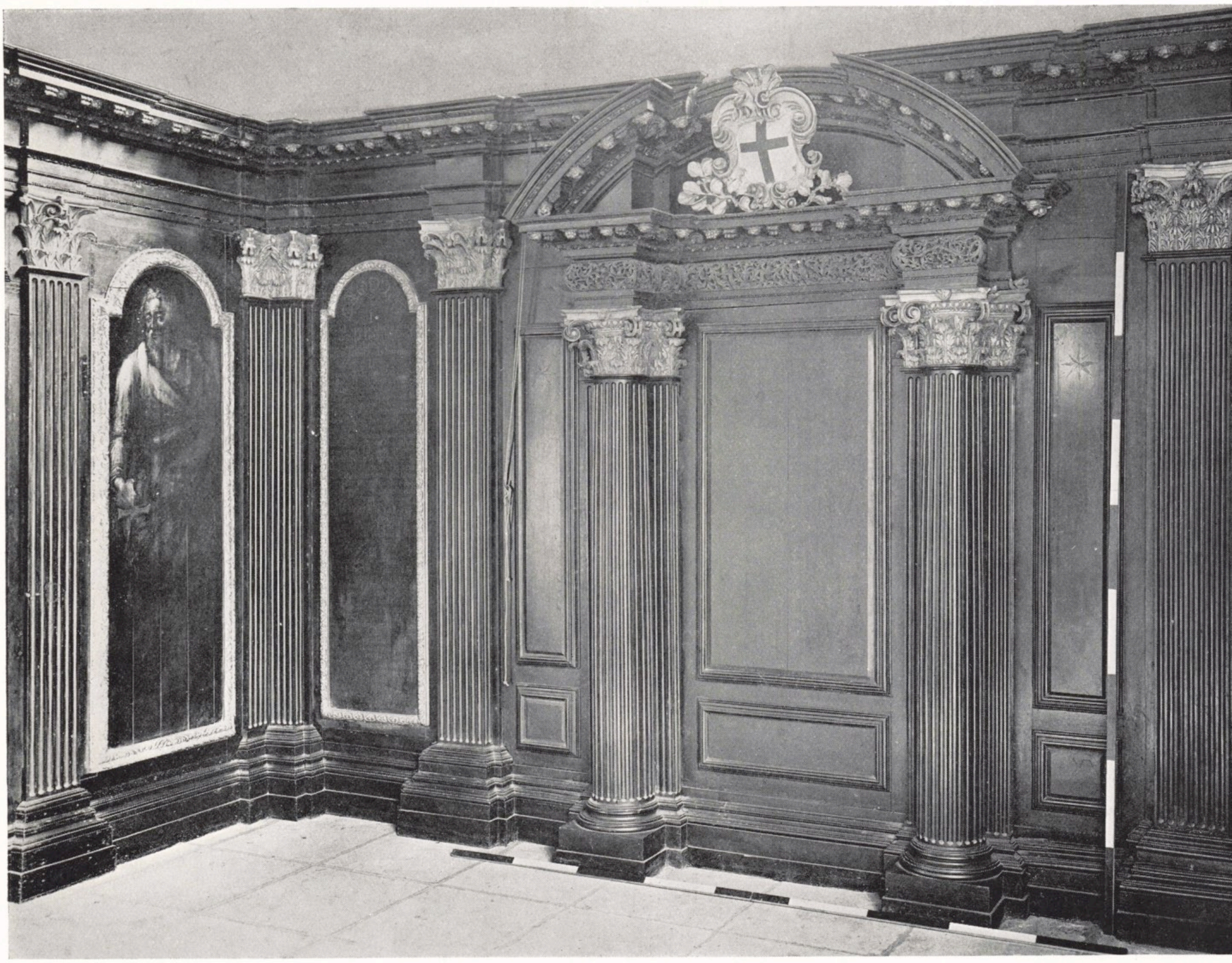
[1] *The New Bristol Guide*, p. 126. Bristol: Printed for and sold by W. Sheppard, Corn St., 1804.



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TEMPLE CHURCH.
SCREEN IN SOUTH AISLE.

PLATE XLVII.

A resolution of the Vestry passed on September 21st, 1728, provided for the erection of an organ by Harris at a cost not to exceed £400, and £100 for a gallery. This gallery is now at the western end of the church, a position it probably occupied in the former building. In width 22 feet 6 inches, it projects 11 feet from the western wall and is 16 feet 9 inches in height to the top of the blocking course. It is executed entirely in oak, the Doric Order being employed. The centre division is marked by two fluted columns which are brought forward half a diameter beyond the end columns, which are square. The entablature with its triglyphs and mutules is continued over three divisions. The cornice over the centre bay finishes in a broken pediment, the intervening space having a clock bordered by palms. Over the centre blocking course are two carved urns.

At the base of the hexagonal pulpit is a particularly fine gadrooned moulding with acanthus leaves at the return of each intersection. The delicately detailed cornice is mitred around projecting consoles or trusses which are set angle-wise, these with their leaf-work and flower drops being crisply carved. The panels on each face and the plinth mouldings have egg and tongue enrichments.

The oak font (1793), now serving as a lectern, is in the form of a tapered pedestal with fluted sides. The balustrade originally surrounding the font has tapered balusters fluted on one face, whilst the rail has herring-bone veneer in mahogany.

Next to Redland Green Chapel this church retains the greatest amount of woodwork of the period under review. Portions of a large piece of carving vigorously wrought are preserved in the south aisle, and a considerable amount of the enriched parts of the original organ case remains.

TEMPLE CHURCH SCREEN.

The screen (Plate XLVII.) in Temple Church was recently removed from the Weavers' Chapel on the north side of the chancel and re-erected in its present position at the eastern end of the south aisle. According to Latimer, the membership of the Weavers' Company became so diminished in 1786 that their hall was transferred for use as a synagogue to the Jews, who decorated it in what Barrett terms "a neat and expensive manner." The screen consists of three sections. The portion illustrated extends the entire width of the eastern wall and is in mahogany, whilst the returns on the north and south walls, though similar in design, are of deal. Unlike the previous examples, the Order starts from the floor level and is not raised upon a pedestal course. The height over all is about 12 feet, and the central portion is divided into five divisions, the centre of which contains an exquisitely detailed doorway (now filled with deal panels), of which the proportions, unfortunately, are ruined by the dwarfed columns employed. These three-quarter fluted columns are of the Composite Order. It will be noted that their capitals have the upper part similar to an Ionic cap with large volutes, and the lower portion or " bell " sheathed with acanthus. The half pilasters on either side of these columns are finished at the head with a single acanthus leaf, whilst the foot is terminated by the continuous base mouldings. The entablature, which is returned over the columns and its pilasters, is surmounted by a segmental pediment which also makes two returns. In the tympanum is a well-modelled escutcheon with excellent sprays at its foot. The pulvinated frieze is fretted or pierced, the carving being extremely delicate.

The crowning cornices have roses introduced between each modillion, and other members are carved with their customary enrichments. Each side of the doorway the narrow panels have veneered margins with star inlays at the head. The fluted Corinthian pilasters framing the lateral panels are (as shown by the rod) 9 feet in height from the bottom of the plinth block to the top of the capital. The return screens contain alternating wide and narrow panels. The former are semi-circular headed, and frame the figures of Aaron, St. Peter and St. Paul, which are almost life-size, and are painted in oils on wood by a local artist named Boucher. The fourth figure, that of Moses, has been removed from the screen and is preserved at the east end of the church. The capitals and other carved members were originally gilded.

CHRIST CHURCH. In 1783 the Patys made a survey of old Christ Church, and prepared preliminary designs for a new building in 1784. In 1786 the old Gothic building was taken down and the foundations of the present church were laid in October of that year. A Mr. Markham purchased the old altar-piece of wood and presented it to Yatton. To celebrate the re-opening of the church a ball was held at the " White Lion " adjoining, which was attended by the leading parishioners with their wives. Some of William Paty's accounts in connection with Christ Church are of such interest that we reproduce them *in extenso*:—

1784	The Vestry of Christ Church to Wm. Paty. Dr.			
Oct.	To taking a plan of the several dimensions of the present Church and drawing a plan and Section of the same	£3	3	0
	To drawing one Do. to be built on the old Foundation, together with the Elevation against Wine Street	£2	2	0
Nov.	To Do. a plan to lay before the Corporation	£1	1	0
	To Do. with the South West Corner rounded off	£1	1	0
Dec.	To Do. with 2 Isles, supposing the Tower and Steeple to be taken down, with a rough Sketch of the Church and Tower	£2	2	0
	To one plan to be presented to the Society of Merchants	£1	1	0
1786				
March	To Drawing 2 Setts of plans for the Workmen to estimate from in each were as follows :— The South, North, and West Elevations—The Section of the West-end,—The Section of the Tower and middle Isle, the plan of the Church—The plan of the different orders of the Tower with the sett off, and projections—a Drawing of the Capitals for the Columns in the inside with the whole of the Entablature to a large Scale.—The different mouldings of the cieling to their full size. Making a rough modell of cieling and drawing the ornaments in the same.			
April.	To Drawing two plans, describing the manner in which the pews were to be fixed in the new Church, with written Instructions for taking down the old pewing. Drawing up Instructions for the Mason's work, Carpenter's do. Plumber's do. Tyler's plasterers and Painter's, Glazier's, and Smithswork with Copies of the same, and attendance on the making the model of the Roof Expence of the model and various attendances etc.,	£33	9	0
July	To Making a design and drawing of another Tower	£2	2	0
Aug.	To taking a Correct plan of the Ground and marking thereon the most elegible part for the intended Church	£1	1	0
	To Drawing a Section of the South side, with the Windows elevated, together with a Section of the houses on the South side, describing what part of the Ground would be lost in the different Floors, to give light to the Windows of the Church on that side, To Drawing a Section of the East end, and Elevation of an Alter-piece, with various attendances, Writing different Instructions for the several Trades occasioned by the alterations	£5	5	0
1788				
Feb.	To making a finished Drawing of the Tower together with a design for a spire	£3	3	0

A final account shows that Paty was paid at the rate of five per cent. on the total cost for " making all the working plans, elevations, and sections for the Church together with superintending the building of the same." An account in May, 1790, contains the following items :—

To carving 9 ft. of O.G. moulding (in Oak) for the Pulpit.	
do. the upper moulding in mahogany	15/-
To Carving 2 fancy Column Capitals in Dutch Oak for the Gallery 32 In at 4/6	£14 8 0
To do. 2 Elegant Trusses in Do. Do. for do. at £3 15 0 each	£7 10 0
To 5′ 6″ of Flutes and Flowers in Front Door	9 9

The " fancy column capitals " and the " 2 elegant trusses " are still in existence at the west end of the church under the organ gallery, and some panels of the pulpit are now serving as a reredos in the Chapel of St. Michael in the north aisle of the church. In 1816 a sounding-board was added to Paty's pulpit, designed and made by Peter Fry, whose account gives the various quantities and costs then prevailing.

1816	To Peter Fry.	
Aug. 31	4 ft. 2″ Deal at 1/-	4/-
	20 ft. 1½″ Deal at 3d.	5/-
	20 ft. ¾″ Deal at 4½d	7/6
	5 ft. ¼″ Deal at 7½d	3/1½
	1 ft. 3″ Elm 1/3. Glue 3/-	4/3
	Mahogany Veneer 7/6 Holly do 2/-	9/6
	To Morse 6 days at 4/4	£1 6
Septm 7	To T. Morse 6 days at 4/4. J. Ricks ¼ do at 4/2	£1 7 0½
14	To 24 ft. Dutch Oak Veneer at 8d.	16/-
	3 ft. ½ Inch lime Tree at 3d.	9d
	8 ft. 1¼ Inch Dutch Oak at 1/3	10/-
	15 ft. ¾ Inch do. at 9d.	11/3
	1 Iron bar 7/6. 150 Paterasses at ½d.	13/9
	Sand Paper 1/½ Screws 11d Nails 6d	2/5½
	Linseed Oil and Glue	2/-
	To Morse 5 days at 4/4	1 1 8
	J. Bellamy 5 days at 4/4	1 1 8

Paty, unfortunately, divided Christ Church from east to west into an equal number of bays (four), the division between the nave and aisle being marked by three attenuated Corinthian columns (on high pedestals as at St. Thomas's) with pilasters on the east and west walls. The capitals without volutes carry an entablature square on plan, in each frieze of which is a circular patera. From the cornice level elliptical arches span both nave and aisles. Into each vaulted compartment a flat dome is awkwardly introduced, for the line is sadly crippled through an attempt to accommodate its base to two different levels, and this distortion is very noticeable. It is surprising that this fault is seen in more than one instance in Wren's city churches.

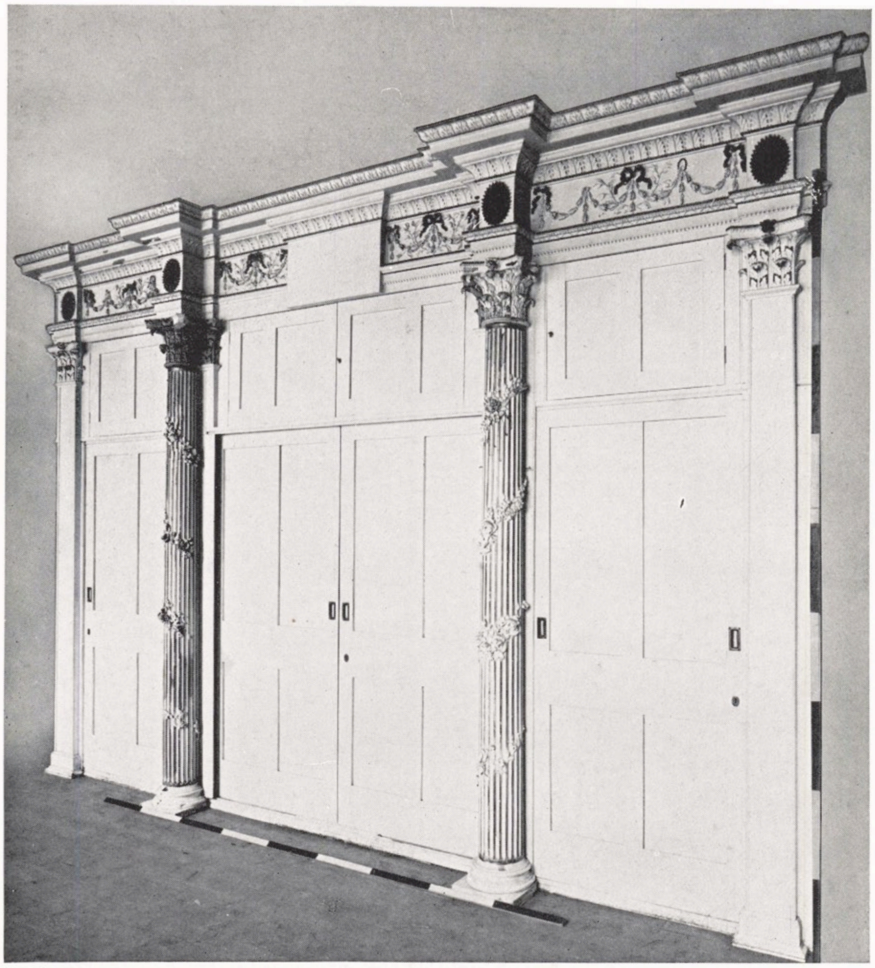
In the crown of each dome there is a large centre-piece composed of acanthus leaves. The soffits of the cross arches and the spandrels or pendentives are freely enriched with cast and modelled plaster-work. The stone columns were originally painted to represent Sienna marble and the capitals were gilded. The stone trusses on the north and side walls, which act as responds and take the transverse arches, have Paty's favourite leaf termination, so frequently seen in his mural tablets. Fry's sounding-board is now suspended over a marble pulpit.

In common with many other buildings, particularly churches, Christ Church has suffered irretrievably from a drastic restoration scheme. One of the most interesting reredoses in the City was taken down for no other reason than that its material was deal and supplanted by a poor copy of an Italian example in stone. The segmental altar rail to the pulpit shared a similar fate, the windows and the entrance vestibule were " remodelled," and Paty's simple and refined western doorway gave place to a Bath stone reproduction founded upon an Italian model. Such acts of vandalism are always regrettable, but when they are undertaken upon what is presumed to be competent advice they become all the more irritating.

When a similar " restoration " scheme was carried out at the Cathedral, Pryce, the Bristol historian, probably interpreted the views of a large number of his fellow-citizens when he said : " It is regrettable that the old incongruous organ case of the time of Charles I. and of no style whatever is permitted to disfigure the otherwise commendable restoration of the edifice; it surely would have been far more judicious to complete the interior restoration by adding an organ case in unison with the architecture of the building, rather than to perpetuate what to every man of taste must be exceedingly offensive."

CHRIST CHURCH REREDOS.

A considerable amount remains of Paty's altar-piece, which is in deal, and was originally painted white and gilded. Paty charged £105 in accordance with his agreement, including carpenters' work, painting and carving the ornaments and gilding. The illustration (Plate XLVIII.) shows the columns, pilasters, and



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CHRIST CHURCH.
PORTION OF PATY'S REREDOS.

PLATE XLVIII

entablature, which are now preserved in the vestry.[1] These, with other portions extant, have enabled a reconstruction to be made as shown in Plate XLIX.

The over-all width is 14 feet 9 inches, and the height to the top of the pediment 19 feet 6 inches. Fluted Corinthian columns with half pilasters towards the centre are raised upon pedestals and frame the centre bay, the side bays being terminated by pilasters. All the capitals are without volutes, the angle of the abacus being supported by the tip of an acanthus leaf. Paty also treated the capitals in the church in this way, an unusual but not altogether

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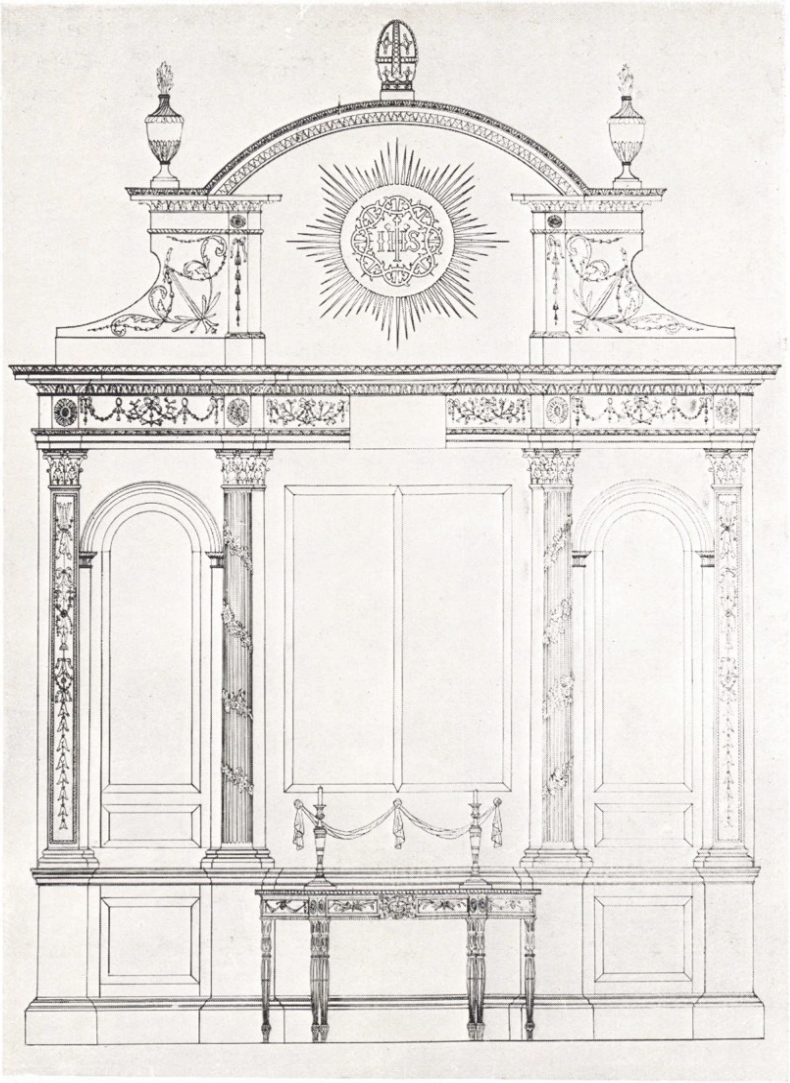
[1] For many years these were relegated to the crypt, from whence they have been rescued by the present Rector, the Rev. R. T. Cole, M.A.



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CHRIST CHURCH. PLATE XLIX.
RECONSTRUCTION OF PATY'S REREDOS.

unpleasing departure from the academic manner. The columns are spirally wreathed with floral carvings, and the face of each pilaster has carved drops of flowers and husks and knotted ribbons. The frieze is similarly adorned with chains of husks and sprays of bay leaves. Most of the mouldings have their customary ornaments and in the frieze over each shaft is a large patera. The attic, with a deep plinth, terminates in a segmental pediment surmounted by a mitre.

On either side the shaped wings extend to the lateral pilasters, having their spandrels enriched with husks and acanthus. The space beneath the pediment was filled with canvas, the rays and wreath of thorns being gilded on a blue ground. This was apparently painted in 1855.

Paty's font—in mahogany—is in the form of an attenuated urn. In his account, dated 1790, he charged £2 5s. for carving the delicate enrichments.

THE PATYS. If parents realised the difficulty encountered by the historian in the similarity of Christian names they would doubtless choose those of a more distinctive character. It is difficult to arrive at the relationship of the Patys and assign correctly to each his own work. The earliest recorded work of a Paty is the Quarter Jacks originally on the old Gothic south aisle of Christ Church, and recently re-erected on the western face of the present tower. These were carved by James Paty in 1728. In 1775 there appear to have been two Patys bearing the Christian name of James, for in a directory of that date one, a carver and gilder, was living at 32 Broad Street, and one, a carver, at 21 Horsefair, Broadmead. A James Paty designed the Old Theatre, King Street, the foundation-stone of which was laid on November 30th, 1764. The building was completed eighteen months later, and at the opening Garrick declared it to be the most complete of its dimensions in Europe.

It may have been the Thomas Paty mentioned by Wood as the " ornament carver of the Exchange " who resided at Hotwell Road in 1783. In the directory of the time he appears as Thomas Paty, Architect. Two years later a Thomas Paty, statuary, was living at Cow Lane, but possibly this was one and the same, for at that period trade definitions were loosely used, and such titles as " Architect and Statuary," " Architect and Builder," and " Mason and Architect " were frequently adopted by the same individual. Thomas Paty designed a Market House for the Corporation, and reported that " a roomy elegant and commodious new Church " could be erected for £1,800 to £2,000 for the parishioners of St. Michael's; whereupon an appeal was issued and met with a liberal response, the existing church being opened in June, 1777. Thomas Paty also prepared a design for a cupola to replace the wooden spire of St. Nicholas', a scheme that was abandoned.

The " ornament carver of the Exchange " was the father of William Paty, architect of Christ Church, who for a period resided at No. 6 Lamb Street.

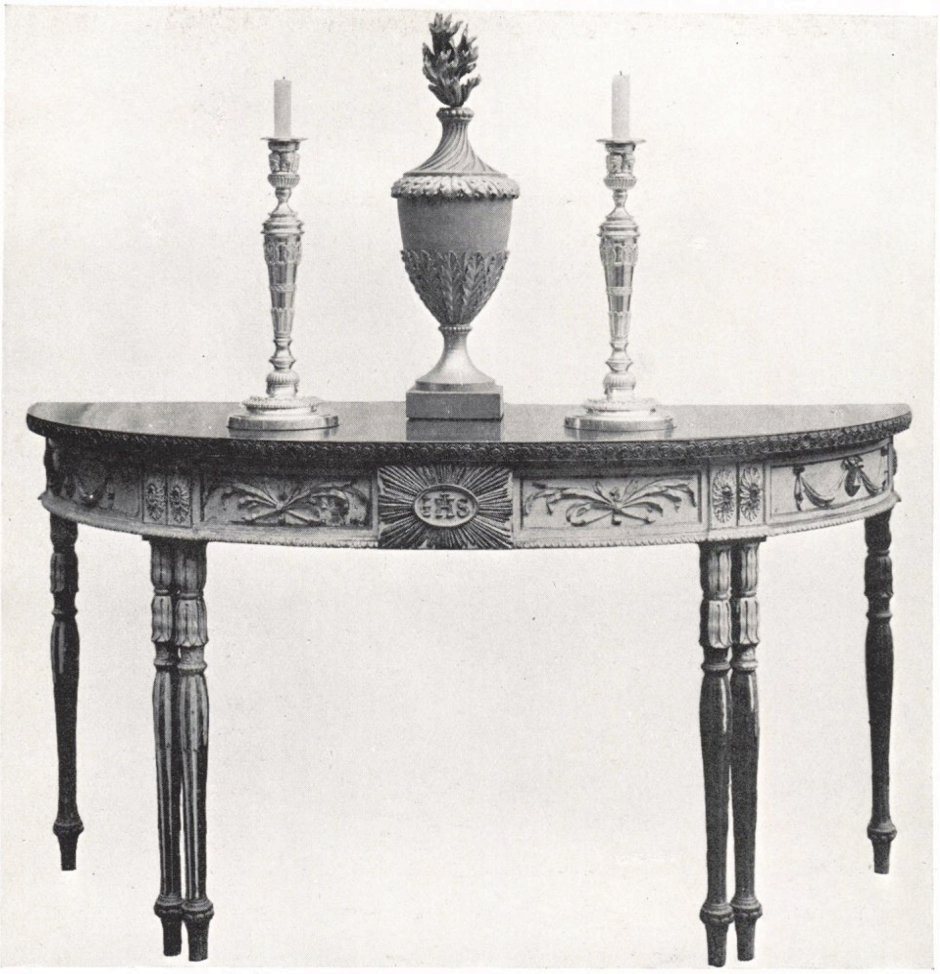
Subsequently he removed to College Place, and continued to practise there as "Architect and Statuary" until his death, at the age of forty-five, on December 11th, 1800. In *Felix Farley's Journal* of 23rd January, 1801, the following advertisement appears :—

> "To Architects and Statuaries
>
> "A very desirable opportunity—In consequence of the death of Mr. Wm. Paty of this City, Architect and Statuary his capital and extensive business will be disposed of together with his large stock of Statuary, veined and a variety of excellent other marbles, also some good models, drawings, plaster figures, sundry other implements etc., The purchaser may be accommodated with roomy and convenient workshops and extensive yards, as well as with a very desirable dwelling house adjoining thereto."

Paty had an assistant by the name of James Foster, and it was Foster's intention to carry on the architectural part of the business. Entering into partnership with two others, he moved to Orchard Street and devoted his energies to "executing monuments and chimney-pieces in marble with peculiar taste and elegance." A mural tablet by Foster and Walker may be seen on the north wall of St. Augustine's Church, and on the south William Paty's memorial, "erected as a small but sincere tribute of affection by his widow and children."

Several mural tablets in this church were executed by Paty. In the majority of our city churches and in various churches in the neighbourhood are to be found examples of his work. His designs are always well proportioned, delicately detailed, with excellent carvings and enrichments. A book of his original designs is extant. The drawings are beautifully rendered, and proclaim not only his originality as a designer but his qualities as a draughtsman (see Plates I. and II.).

In March, 1801, Paty's business had been disposed of, for a notice in *Felix Farley's Journal* of March 16th states : "The public are respectfully informed that Mr. Henry Wood, Architect and Statuary, of London having engaged and succeeded to the business of the late Mr. Paty continues and carries on the same at his house and yards at College Place. His engagements in many of the first buildings of the Kingdom enable him to say those who may honour him with employment in the Architectural, Statuary and Building line may depend on having their business in those departments executed with propriety and taste." A collection of Wood's original drawings show his designs modelled for the most part upon Greek lines, but a number are based upon Egyptian motifs. A great many of Wood's tablets are to be found throughout the city. He was succeeded by his son Henry, whose grandson continues to occupy Paty's premises.



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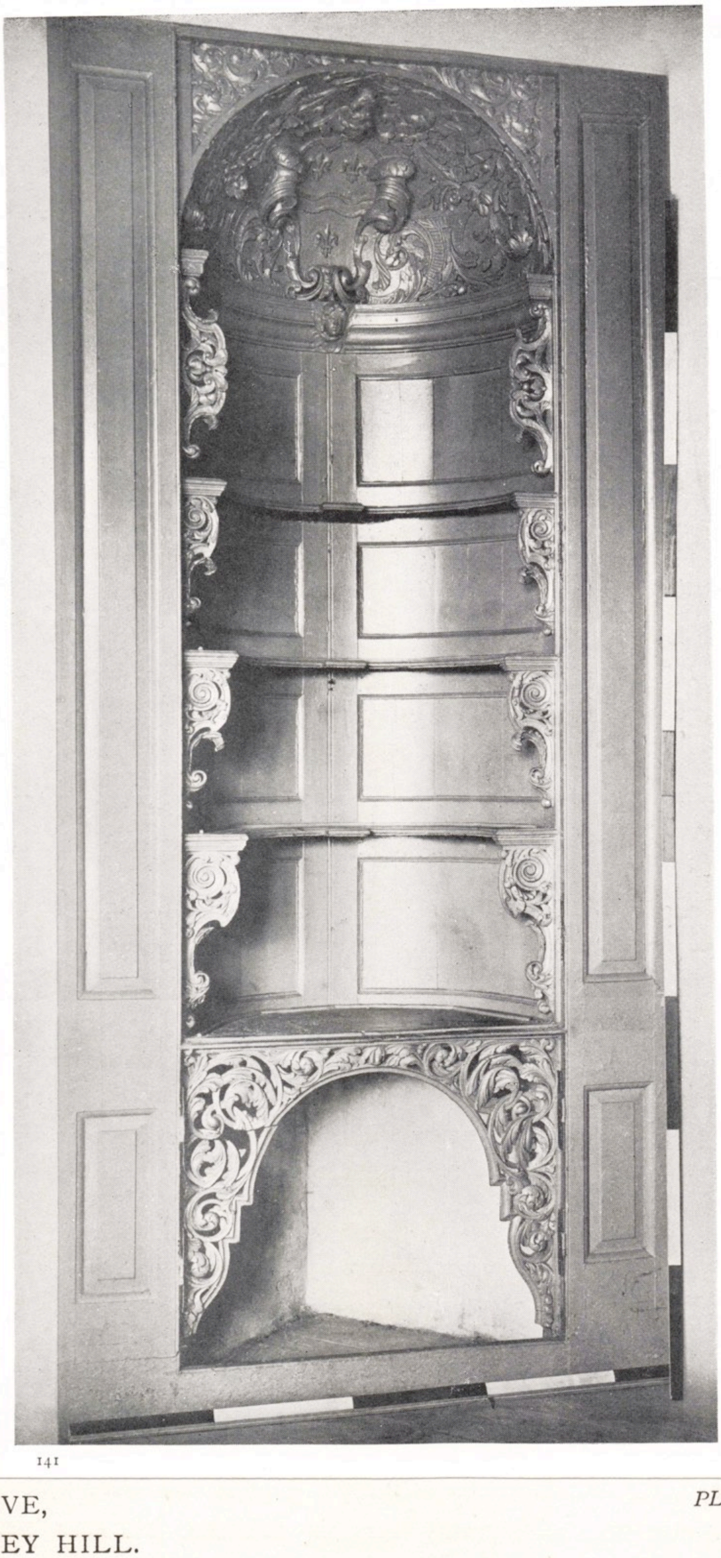
CHRIST CHURCH ALTAR TABLE. *PLATE L.*

CHRIST CHURCH ALTAR TABLE. Plate L. shows the segmental Altar Table made by the brothers W. and C. Court in 1791 at a cost of £21. This delightful specimen is in mahogany, painted white with gilded enrichments. The top is of mahogany and the edge is bound with a fretted brass enrichment. The legs, coupled in front, are of an interesting profile with their reversed and banded leaf ornaments. The panelled framework has excellent carved palm leaves, pateræ and drapery folds. Whether the Brothers Court were responsible for the design of the table or whether it was executed to Paty's drawings is not known. One of Paty's urns (designed for his reredos) shows its delicate detail. The candlesticks are of solid silver, and were



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ALCOVE,
STONEY HILL.

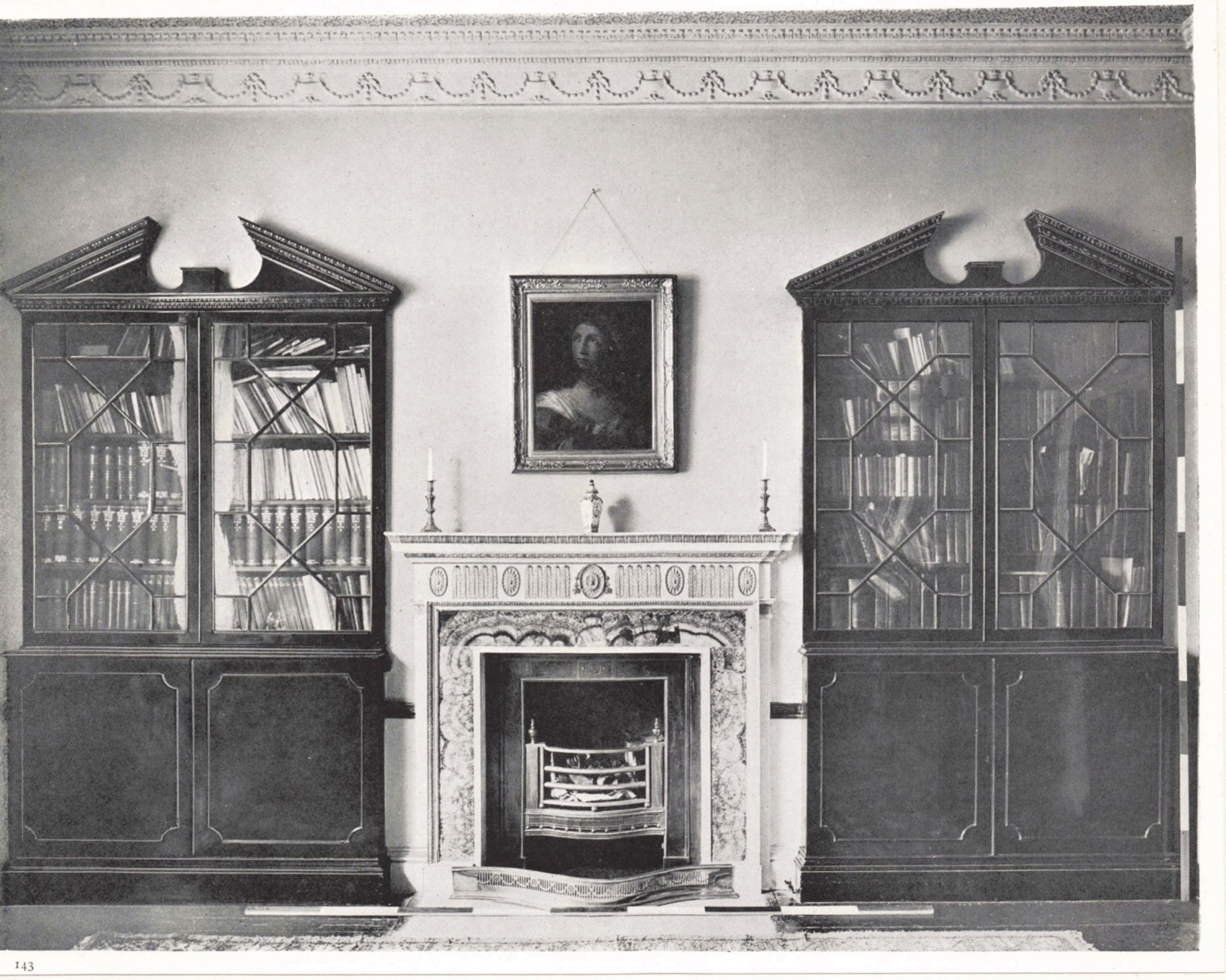
PLATE LI.

purchased by the Rector and Churchwardens in 1808 from T. Farr, Silversmith, of Bristol, at a cost of £90. They are beautifully detailed, with enrichments characteristic of the period.

ALCOVE, STONEY HILL. One of the choicest examples of a china recess was discovered in a small house at Stoney Hill (Plate LI.). Unfortunately, the " find " was given away, and the inevitable dealer arrived almost before the discovery had been made, with the result that this exquisite piece is now at South Kensington Museum. In the illustration the fitting does not appear to be occupying its original position, and the side panels are evidently later additions. To these were hung folding doors that undoubtedly preserved the carved portions of the work, which at the time of photographing were heavily painted. The whole is carried out in pine and may be dated somewhere about 1700. The interlaced carvings filling the spandrels beneath the lowest shelf are exceedingly fine, and so is the work to the trusses terminating the ends of each shelf. Each of the three brackets decrease in size, the top one being the smallest. It will be seen that the projection of the cornice is insufficient to take a truss similar to those terminating the shelves and that the cornice is finished at either end with a beautiful double truss. This clever solution of the problem has been achieved by turning the top trusses upside down, thus bringing a small projection under the bed-mouldings of the cornice. In the head is an escutcheon bearing the arms of Hicks of Bristol. The fitting, which reaches to the ceiling, is 10 feet in height, the width over the panels being 4 feet 6 inches.

A number of similar alcoves are to be seen in various houses throughout the city, but none of such a refined character as that illustrated. Another interesting fitment of the period was the washing recess in the form of an alcove, tiled with Dutch or Bristol tiles, and often these contained tiles in the form of a niche. Excellent examples are preserved at No. 3 Unity Street and at Settlement House, Broad Plain.

During the first half of the seventeenth century most of the houses, the small dwellings in particular, were devoid of glazing. Window openings generally were filled with open lattice work screened from inclement weather by shutters and protected by overhanging roofs or pents. At this period the use of glass was so rare that when a house had its windows glazed the fact was mentioned in a bill of sale. During the eighteenth century Bristol became one of the great



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No. 7 GREAT GEORGE STREET.
THE STUDY.

PLATE LII.

centres of the glass-making industry. The Rev. William Goldwin, whose verses we have already quoted, referred to glass houses in these lines :—

> " Whose sootty Stench the Earth and Sky annoys,
> And Nature's blooming Verdure half destroys."

There were numerous glass-makers in the neighbourhood of St. Philip's Marsh, among them Vigors and Co., Redcliff, and Back and Canington and Co., Temple Gate, both of whom made white and flint glass. Vigors also possessed a glass house at Thomas Street, where they produced window glass, and one at St. Philip's for making crown glass.

In those days the gardens of the houses in Avon Street extending to the river bank were fragrant with jasmine, roses, orange flower, and fantastically cut yew and holly trees, the neighbourhood being known as Great Gardens. The Great House in Avon Street, erected during the last quarter of the century, has for many years been used as an oil and colour warehouse. Although in a shockingly mutilated condition, existing details sufficiently indicate that at one time this house must have been of exceptional interest. The saloon on the first floor, facing towards the river, was probably added during the last decade of the eighteenth century or in the early part of the nineteenth. This was the type of room that called forth Isaac Ware's condemnation when referring to the custom of routs he says : " Our forefathers were pleased with seeing their friends as they chanced to come, and with entertaining them when they were there. The present custom is to see them all at once, and entertain none of them. This brings in the necessity of a *great room*, which is opened only on such occasions, and which loads and generally discredits the rest of the edifice."[1]

The room is 22 feet 9 inches long, 17 feet wide, and 13 feet 9 inches to the ceiling, which has a flat cove. Lighted by semi-circular headed sash windows, the architraves are reeded, and stopped at the springing with impost blocks with sunk discs. The circular portion of the arches and soffits are in plaster. The windows of this room project from the external wall in the form of oriels, thus giving deep recesses and window seats in the room. The details of dado panelling and railing are extremely interesting. On either side of the fire-place, which has entirely disappeared, are semi-circular headed niches. Externally the front to Avon Street (faced entirely in Bath Stone), with its rusticated ground floor, is redeemed by three excellent wrought-iron balconies to the first floor windows.

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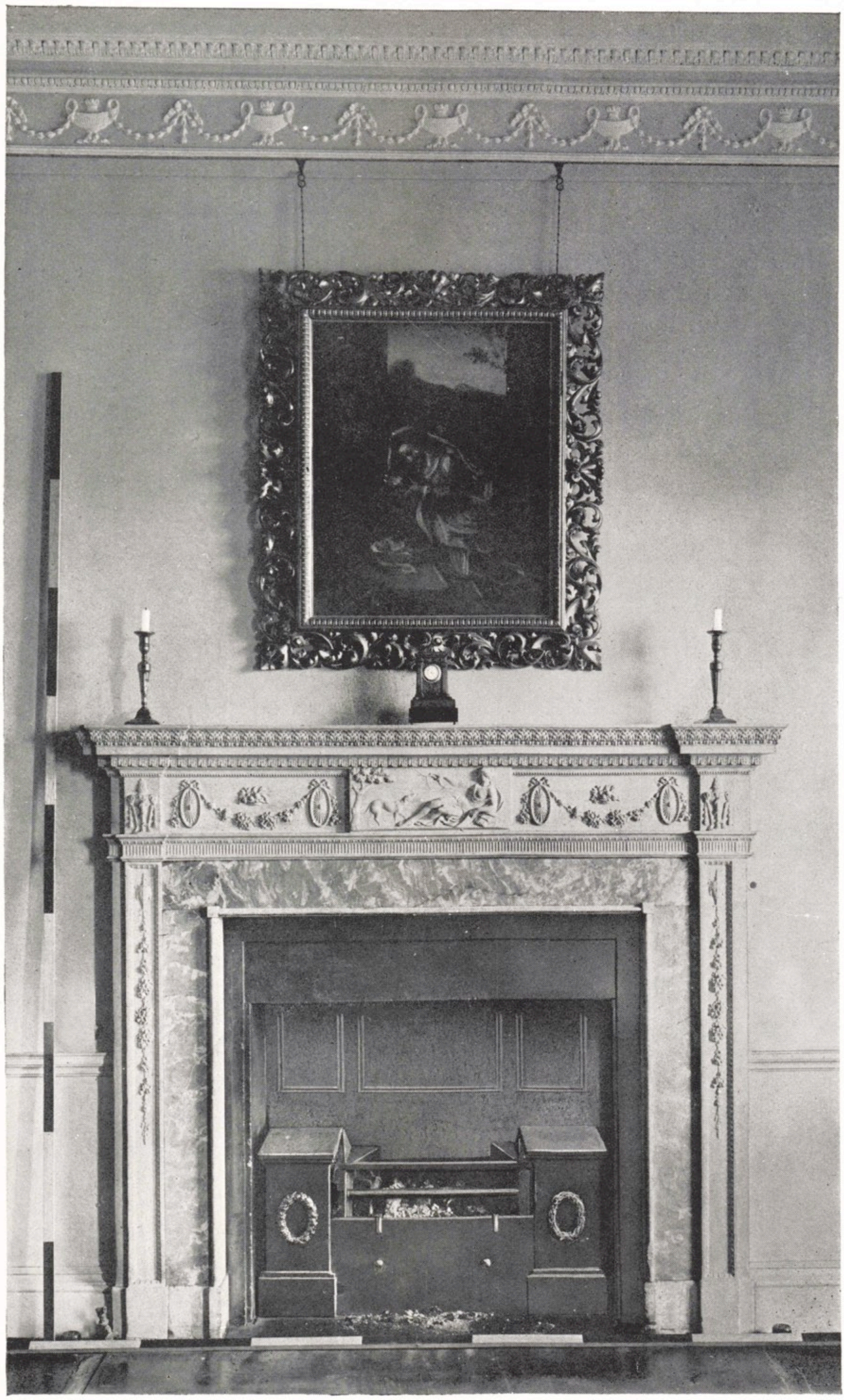
[1] *A Complete Body of Architecture*, by Isaac Ware, p. 295. London : MDCCLVI.



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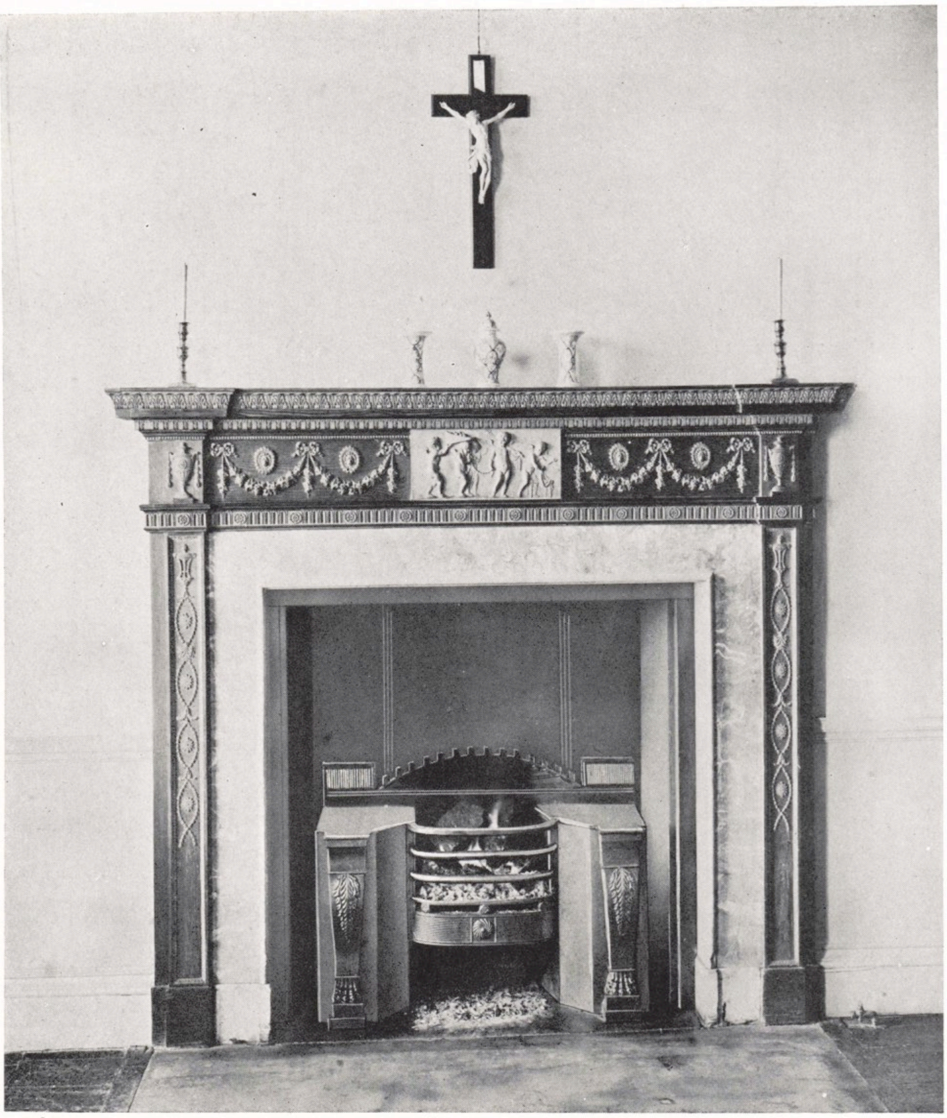
No. 7 GREAT GEORGE STREET. *PLATE LIII.*
MANTELPIECE IN RECEPTION-ROOM.



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No. 7 GREAT GEORGE STREET. *PLATE LIV.*

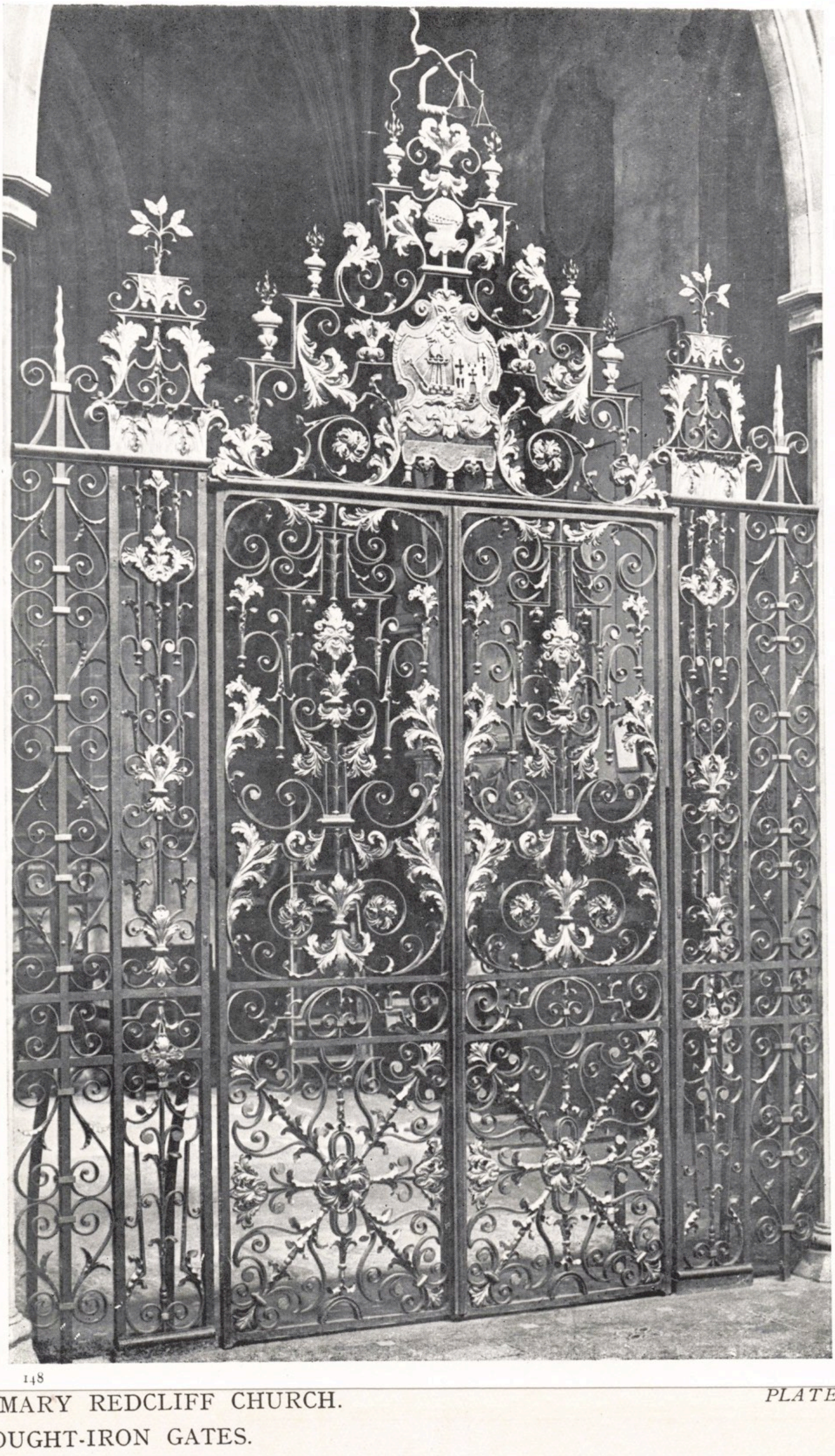
MANTELPIECE IN RECEPTION-ROOM.

No. 7 GREAT GEORGE STREET, PARK STREET.

No. 7 Great George Street, possibly the work of Thomas Paty, was begun in 1788, and like many other buildings undertaken about this time, its completion was considerably delayed. So far as we are aware this house is the most complete of its period. The Study (Plate LII.) is probably unique, inasmuch as it retains its three original fitments *in situ.* These mahogany bookcases are excellent specimens of cabinet work. The cornices with their broken pediments are delicately enriched, and the mitres (joints) of the glazing bars are after over a century and a quarter as " tight " as the day they were made. Nearly the whole of the rooms in this fascinating house have the refined plaster cornice seen in the illustration, with a frieze of urns interspersed with chains of husks. The mantelpiece is of wood with its pateræ and leaf ornaments in composition. The fluor-spar formerly surrounded a fire-place on the first floor. The interior, with its serpentine fret, is characteristic of the period, and is in excellent scale with the delicate enrichments of the mantel.

No. 7 GREAT GEORGE STREET. MANTELPIECES.

Generally the whole of the ground floor mantelpieces have their enrichments in " Compo," those on the first floor being in carved wood, whilst the top floor mantels are plain. The two here illustrated (Plates LIII. and LIV.) are in the ground floor reception-rooms. These rooms are arranged *en suite,* the division being made by the familiar elliptical archway with its folding doors. The over-all width of each mantel is nearly 6 feet, whilst the height is about 5 feet 9 inches, and both are after the manner of the Brothers Adam. Sunk panelled pilasters kept a little distance from the end carry an entablature, with a deep frieze, which returns over the pilasters. The centre plaques are modelled upon those designed for Wedgwood by Adams (not to be confused with Adam). The first illustration depicts Diana resting after the chase, whilst the other shows the marriage of Cupid and Psyche. This latter chimney-piece, which is exceptionally dainty, has been stripped of all paintwork, so that the composition enrichments are very telling against their background of mellowed pine. Both grates are later in date and appear a little crude against the refinements of their surroundings; they are not " in scale " as in the previous example in the study. The balustrading to the stone stairs in this house is similar to many in Berkeley Square, having finely detailed cast lead panels between iron standards.



ST. MARY REDCLIFF CHURCH. *PLATE LV.*

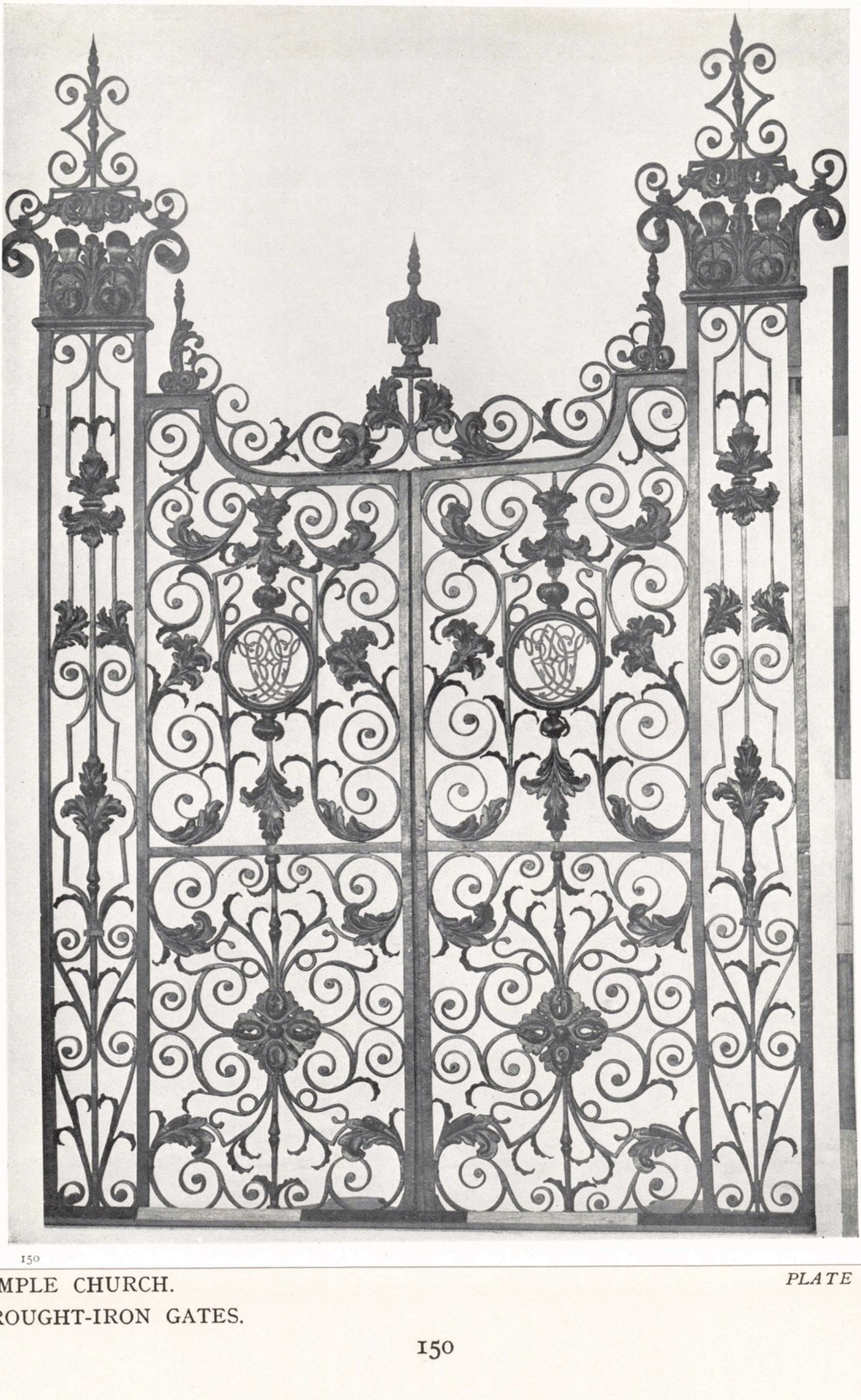
WROUGHT-IRON GATES.

METAL WORK

FROM time immemorial workers in metal have been fascinated by the material and its possibilities; iron in particular was originally brought into use for purely constructional purposes. Locks, handles and hinges from their earliest introduction were not merely mechanical fittings, but to their functional use was added appearance. The interest and pride of the workman was expressed in every portion of his handicraft, whether exposed to or concealed from view. The great wealth of metal work in Bristol, preserved at the churches of St. Mary Redcliff, St. Nicholas, and Temple in the form of screens, gates and sword rests, form some of the most valued treasures of eighteenth-century craftsmanship in the kingdom.

Records show that wrought-iron screens once adorned St. Thomas's, but no portion of these now remains, at least not at the church. As the date of their erection was 1722, we may be assured that a valuable record of the period has been lost.

REDCLIFF GATES. The earliest dated example is Redcliff Gates (Plate LV.), which were constructed by William Edney, smith, in 1710, for the sum of £110. Originally forming a portion of a screen between the nave and the chancel, they are now at the west end of the church. The extreme panels between the stone work and the standards are modern, and were added for the purpose of filling the archway. The width of the gates, including their standards or pilasters, is 7 feet 6 inches, the gates being 9 feet in height. The total height from floor to the top of the surmounting ironwork is about 14 feet. The lower panels of the gates are nearly square, applied enrichments being but sparingly used in this position. Separating the upper from the lower panels of both gates and pilasters is a narrow frieze of scrolled formation. The whole design is excellent, but the upper portions of the gates and the triangular mass above are superb. Main lines are emphasised by the addition of acanthus leaves hammered out of sheet metal and applied to both sides, these and other enriched parts being gilded. The City arms, surmounted by helmet and crest, are admirably framed with leafed scrolls and



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TEMPLE CHURCH.
WROUGHT-IRON GATES.

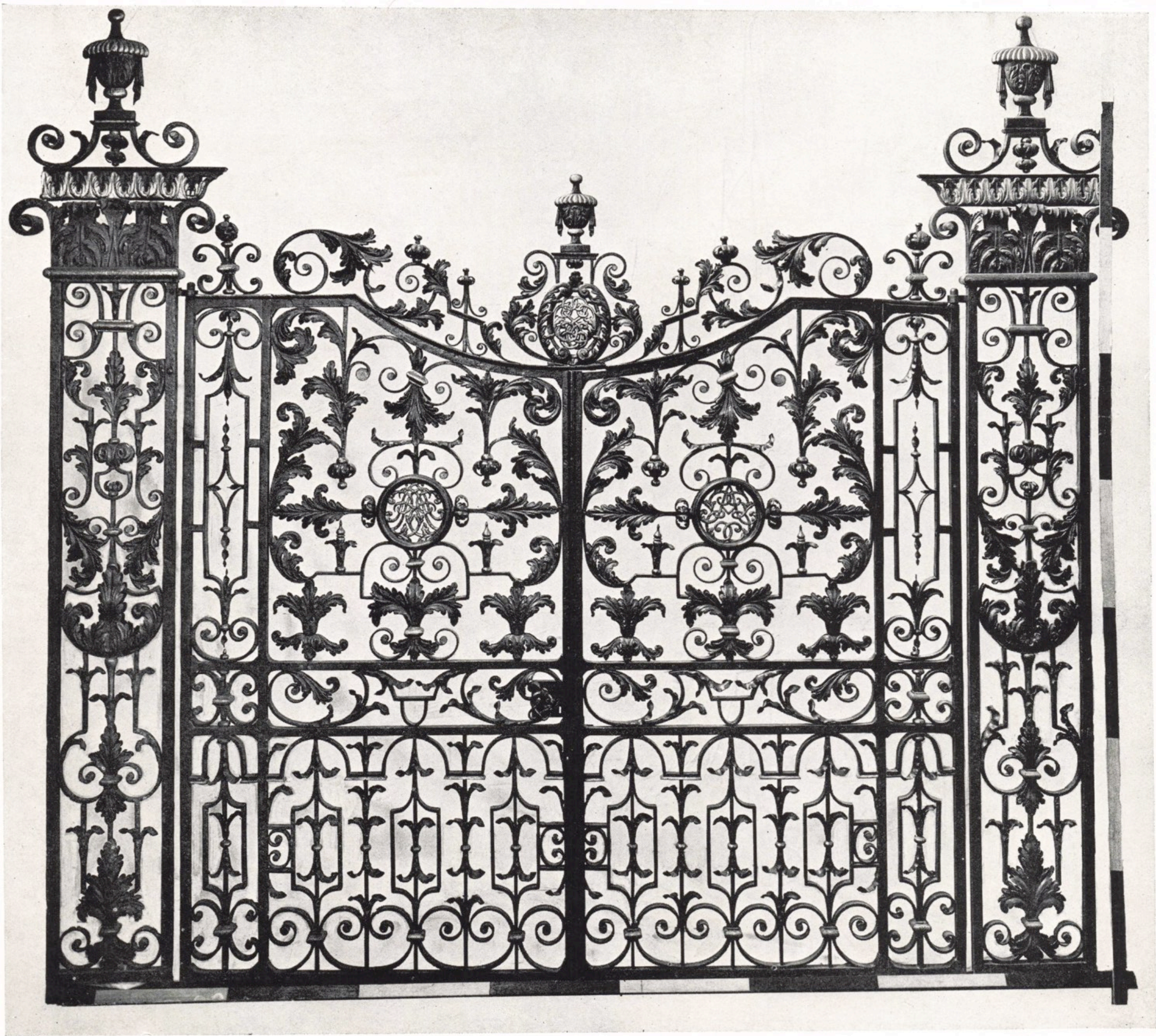
PLATE LVI.

cast urns. Other portions of screen work are preserved on the south side, and two gates giving access to the choir aisle are at the east end of the building.

TEMPLE GATES. By far the greatest quantity of ironwork is to be seen at Temple Church (Plate LVI.). As in the case of the previous example, the screens here are not occupying their original position. At the present time they are on either side of the choir acting as grilles to the north and south aisles. The date of erection is 1726, and the maker unknown, though in one of the reversed monograms appears the initials "W.E.," which may possibly stand for William Edney. Whilst one authority describes these gates as being "more purely English in character" than those at Redcliff, another considers them to be a foreign importation. The omission of a frieze between the lower and upper panels and the independent treatment of the adjoining standards is not an advance on the Redcliff model. Some of the acanthus leaf work, instead of emphasising the constructional lines, rather obliterates them by intruding upon adjoining members. Hart's-tongue ferns are freely used in conjunction with the acanthus. The lower panels are rather restless owing to an exuberance of scroll-work. The heads of these gates, like those at St. Nicholas', are shaped, the "S" scrolls in this instance effectively filling the spandrels. The whole of the screen work is blackened; whether this was originally so is unknown, but the general treatment of the design gains from such a finish.

ST. NICHOLAS' GATES. Probably of Queen Anne date, the superb gates at St. Nicholas' (Plate LVII.) now enclose the baptistery at the west end of the church. They were removed from the chancel in 1743 and widened to suit their new position. To the top of the urn crowning the side standards the width and height is 8 feet. The general lines of the design follow those of Redcliff, but acanthus scrolls are used more extensively and the whole scheme is more boldly conceived. The hanging standards have vigorously wrought panels, the lower halves being particularly pleasing. The upper panels of the gates with their complicated monograms display the suspended features similar to those at Redcliff. These also have an intermediary panel separating the upper and lower portions. The cast urns with their drapery pendants are almost identical with those at Temple Church.

During his year of office it is customary for the Lord Mayor to visit one or more of the city churches. This was an established institution as far back



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ST. NICHOLAS' CHURCH.
WROUGHT-IRON GATES.

PLATE LVII.

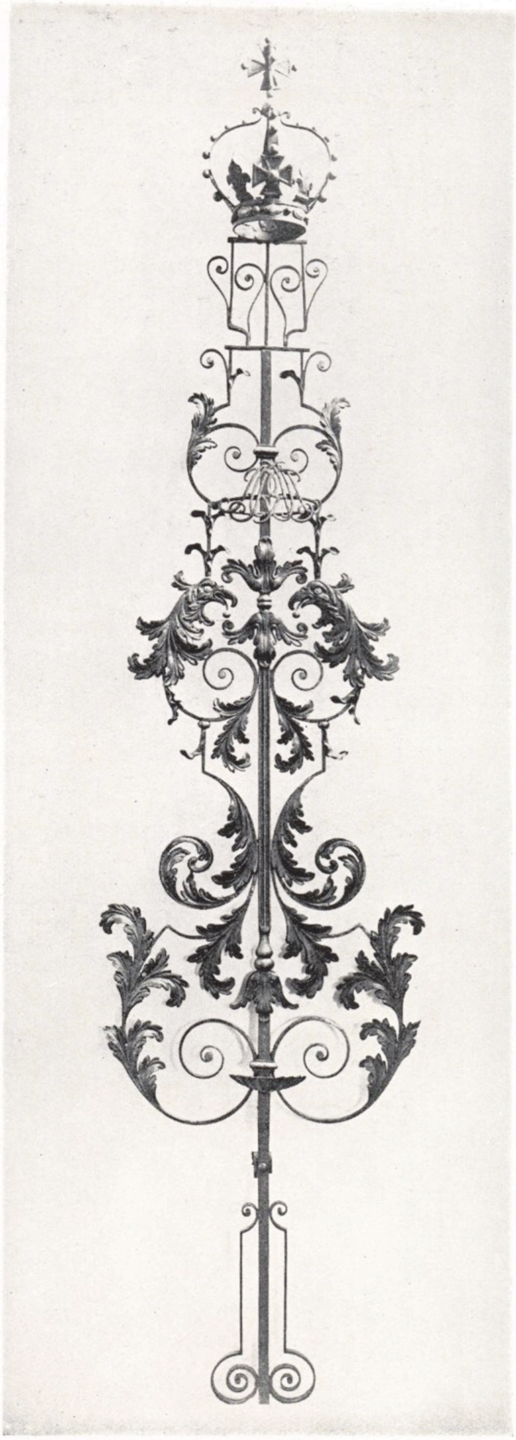
as 1615, when the Civic Sword Bearer's new "hat of maintenance" for State occasions cost £8 6s. 0d., a sum equivalent to £40 of pre-war currency. In London the number of sword rests existing in some churches suggests that it was the custom for the Lord Mayor to present this fitting to his parish. Locally the practice seems to have been for the parishioners to supply the rest. Amongst the Churchwardens' Account at St. Nicholas' is a voucher "for scouring the sword and mace," from which it would appear that the State sword and mace or a replica were kept in the mayor's parish church during his mayoralty. Of these interesting relics eleven remain, that at Christ Church being the earliest. It dates from 1631, and is over 6 feet in height, having the Royal Arms in sheet metal, now gilded, but originally emblazoned.

ST. NICHOLAS' SWORD REST. The sword standards are divided into two groups of design. The finer types, following the lines of the screen, are freely enriched with acanthus scrolls, some of which terminate in grotesques, and the simpler and more frequent consist chiefly of a central standard, often twisted at intervals, adorned with various devices in sheet iron. The great rests at St. Nicholas' (Plate LVIII.) and Temple are two of the finest extant, the former probably second to none in the kingdom. Its height from the floor to the top of the crown is 10 feet, its greatest width being 2 feet 4 inches. The centre rod is 1 inch square and the wrought bars $\frac{3}{4}$ by $\frac{1}{4}$ inch; acanthus leaves are applied to both sides, those beneath the containing ring, which bears the monogram of Queen Anne, finishing with the heads of monsters. A shell cup to receive the hilt of the sword terminates the design 2 feet 4 inches from the floor. The bar-work adjoining is holed, indicating that some portions are missing. From the appearance of the scrolls immediately beneath the crown it is probable that these were originally sheathed with leaf work or some other form of applied decoration.

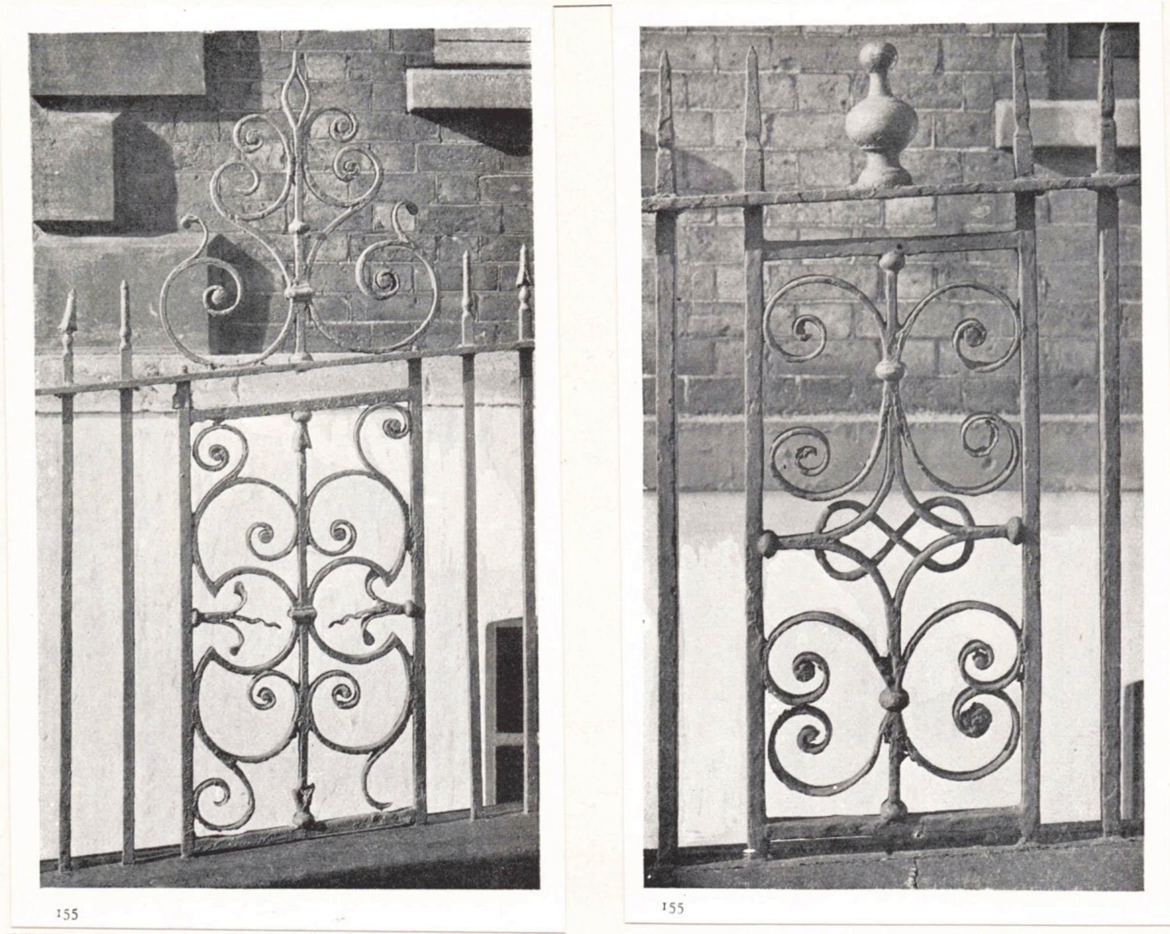
TEMPLE SWORD REST. The only example at all comparable with St. Nicholas' is that at Temple Church. 8 feet in height and nearly 2 feet at its greatest width, it follows closely the lines of the former. In place of the shell receiver a cup is formed by acanthus leaves, and the portion between this receptacle and the floor has additional iron work on either side of the standard, which by comparison with St. Nicholas' gives a better appearance of support to the whole framework.

A small example in the same group is that at St. John's, 4 feet 6 inches in height by 10½ inches wide. The rest at St. Mary-le-Port is of the simpler variety, a twisted central rod terminating in the usual crown. The over-all dimension is nearly 7 feet. A two-headed eagle cut out of sheet iron and gilded adds a simple but effective note of interest. Other rests may be seen at St. Augustine's, SS. Philip and Jacob's, St. Michael's and St. Thomas's, that at St. Michael's having in place of a crown a spiked termination, whilst at SS. Philip and Jacob's the finish is by a fleur-de-lis. The last rest of the century is at St. Paul's, Portland Square, dating from 1790 to 1791.

CHRIST CHURCH ALTAR RAIL. A portion of the segmental altar railing, which dates from 1790 and was removed to the crypt during the " restoration," has been reinstated, the remainder still being preserved in the crypt. The balustrading is composed of intersecting circles embellished with gilded pateræ and honeysuckle, the whole delicately detailed and finished with a mahogany capping. The cost, exclusive of the gilding, was £31 10s. 0d., the smith being Walter Swayne. This church retains its three candelabra stays, twisted at intervals, but otherwise, with the exception of the centre stay, devoid of ornament.



ST. NICHOLAS' CHURCH. SWORD REST. *PLATE LVIII.*

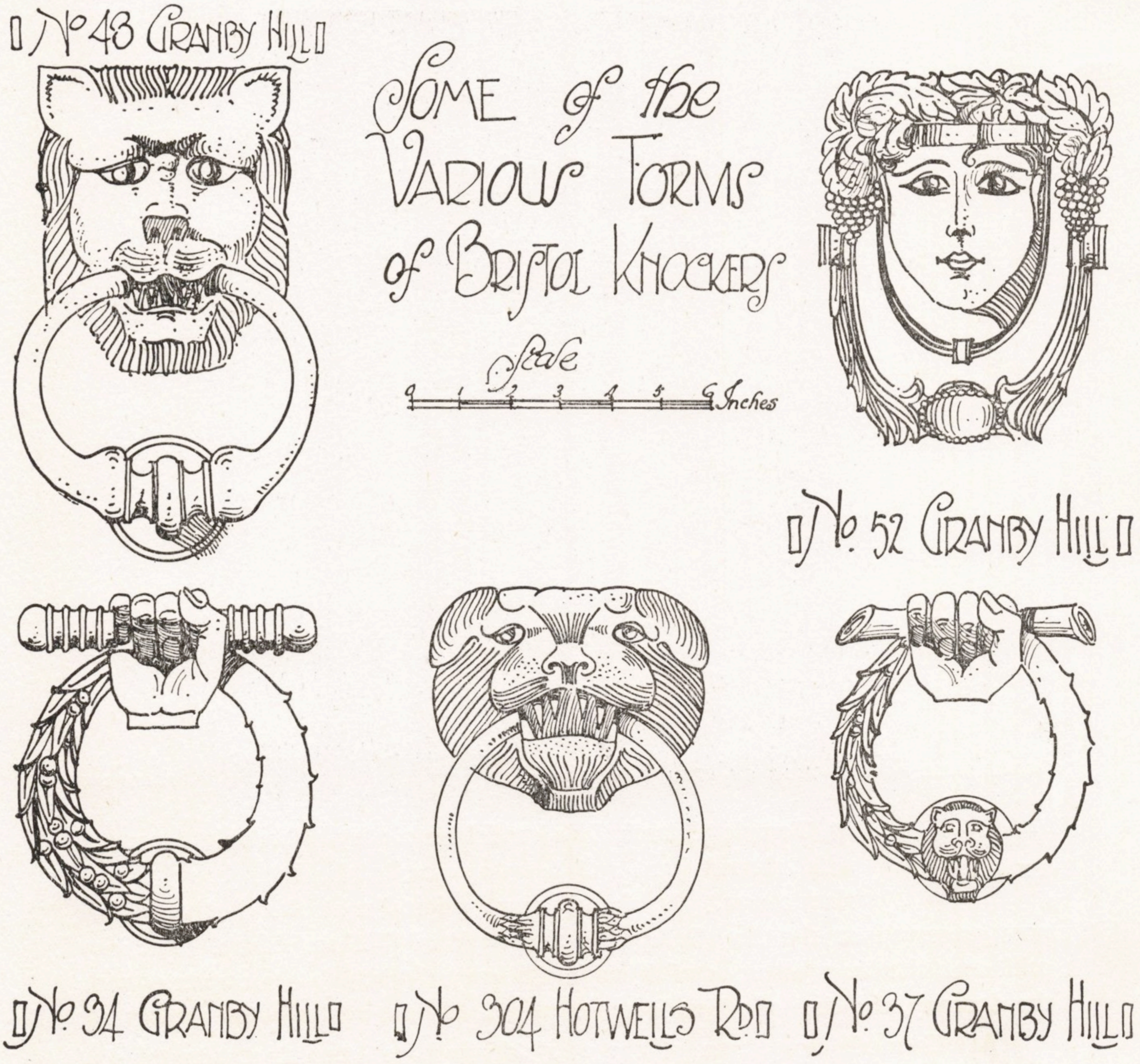


ALBEMARLE ROW. PANELS OF AREA RAILINGS. *PLATE LIX*

VARIOUS EXAMPLES. At Temple Church is a candelabrum stay elaborately decorated with shaped iron and acanthus scrolls, the latter being somewhat coarse. A similar stay, originally at St. Stephen's and now preserved at the Art Gallery, is the work of William Edney. The iron grill over the west entrance of Temple Church is probably contemporary with the doorway, the date of which is 1701.

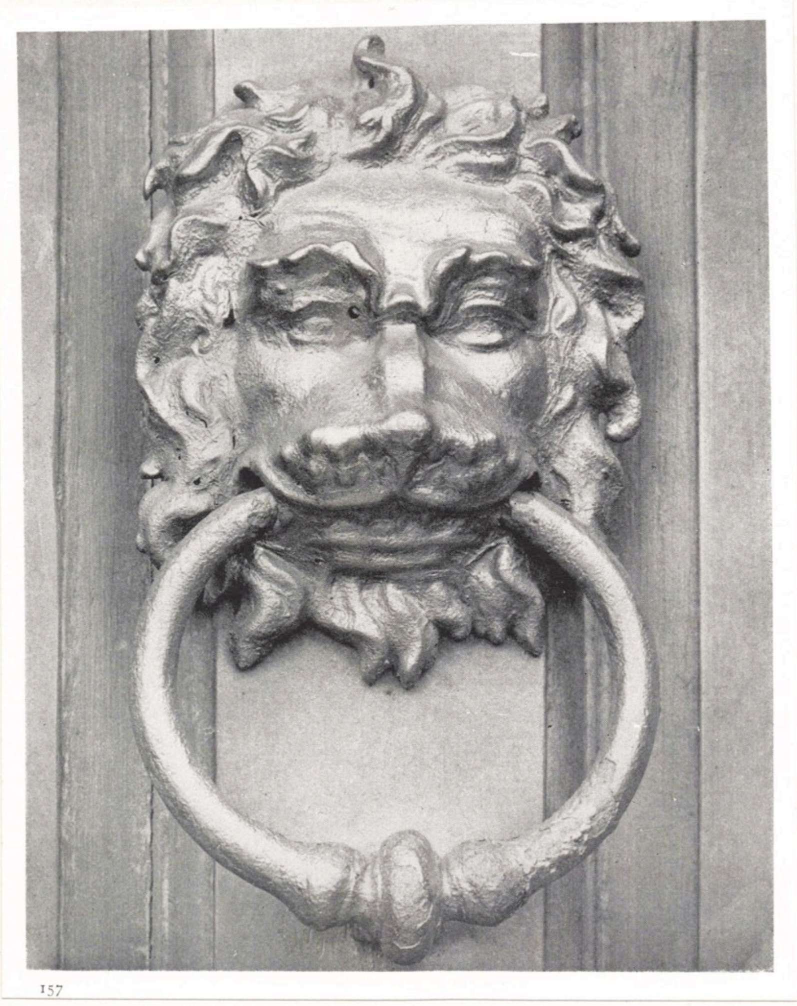
At Albemarle Row some of the area railings have interesting wrought-iron panels, the two illustrated (Plate LIX.) being late examples. The interlacing loops threaded through the diamond form is a treatment rarely met with locally. The termination of the uprights vary in each rail, some being tapered finishing with a pyramid, others being slightly barbed with a ball base.

The area railings at 51 Dove Street have barbed arrow-heads surmounting a baluster form, others have the familiar sword or spear-head or a series of



SOME BRISTOL DOOR KNOCKERS.

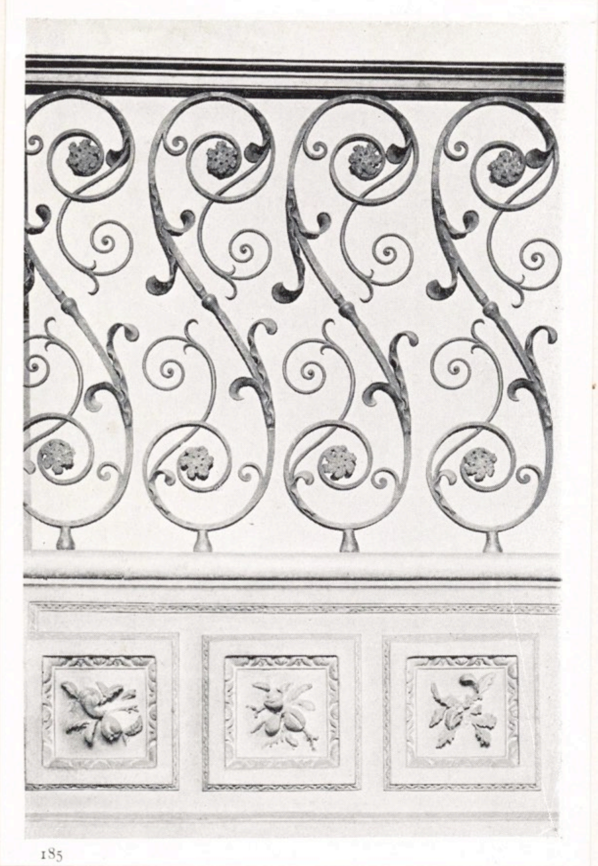
Measured and drawn
by F. Clemes.



No. 17 COLLEGE GREEN. *PLATE LX.*
CAST-IRON KNOCKER.

balls on a tapered shaft. Intermediate standards frequently carry urns, square or circular on plan. A favourite termination to cast-iron railings is that of a tasselled pike-head.

The most extensive range of iron balconies is at Royal York Crescent, where both standards and panels show an infinite variety of designs accomplished by a comparatively small number of motifs. Diamonds or circles bisected either vertically or diagonally contain rosettes of leafed stars. Panels of circular bars forming a diaper pattern have rosettes or other devices. In borders the Greek fret and wave are used frequently, or a series of elongated diamonds are employed.



THE ROYAL FORT. *PLATE LXI.*
DETAIL OF BALUSTRADE.

The centre panel of three bays often differs, but the variation in many instances is so slight that it is not readily recognised.

There are excellent wrought-iron gates at the entrance to Redland Court and Redland Green Chapel, and a simple but effective range at St. Joseph's Convent, Cornwallis Grove.

Nos. 1 and 2 Joy Hill have interesting wrought-iron balconies to the first floor bow windows; these fine bows extend the three storeys of the building. The panels of diaper-work are bordered at top and bottom by a range of small circles filled with six-rayed leaves. The intermediate standards have alternate diamonds and circles bisected vertically. The floor of the balcony is carried upon narrow shaped wooden brackets with the characteristic turned drops at their extremities. The side balcony to No. 1 has trellis-work of intersecting segments, the Greek fret being used in the standard panels and the lower border.

At No. 24 Clifton Wood Road, on the garden front now surrounding a modern two-storied bay, is an extremely fine example of a verandah and balcony. The uprights at each angle and the trellis-work have the usual stars at the crossings, the panels being surmounted by a border of "S" scrolls, terminated with floral pateræ. The soffit or projecting eaves to the balcony roof have reeded panels, and a series of tiny temple bells (in wood) are suspended from iron scrolls.

At No. 1 Lodge Street there is an excellent iron porch with the customary concaved roof, the soffit of which has reeded bands in diamond panels. Greek honeysuckle and frets are introduced in the iron standards, and the arch spandrels are filled with the typical skeleton fan.

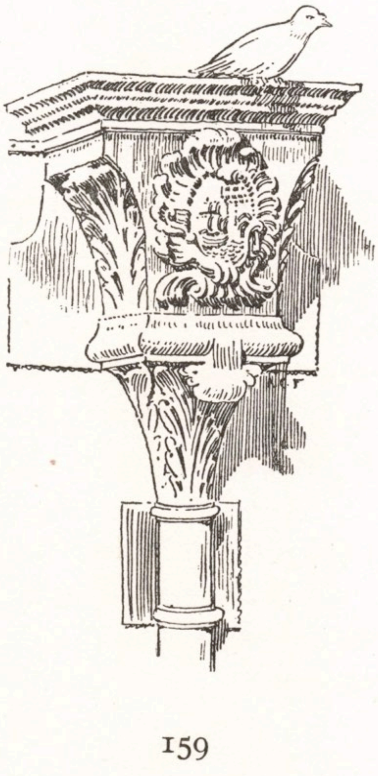
METAL WORK

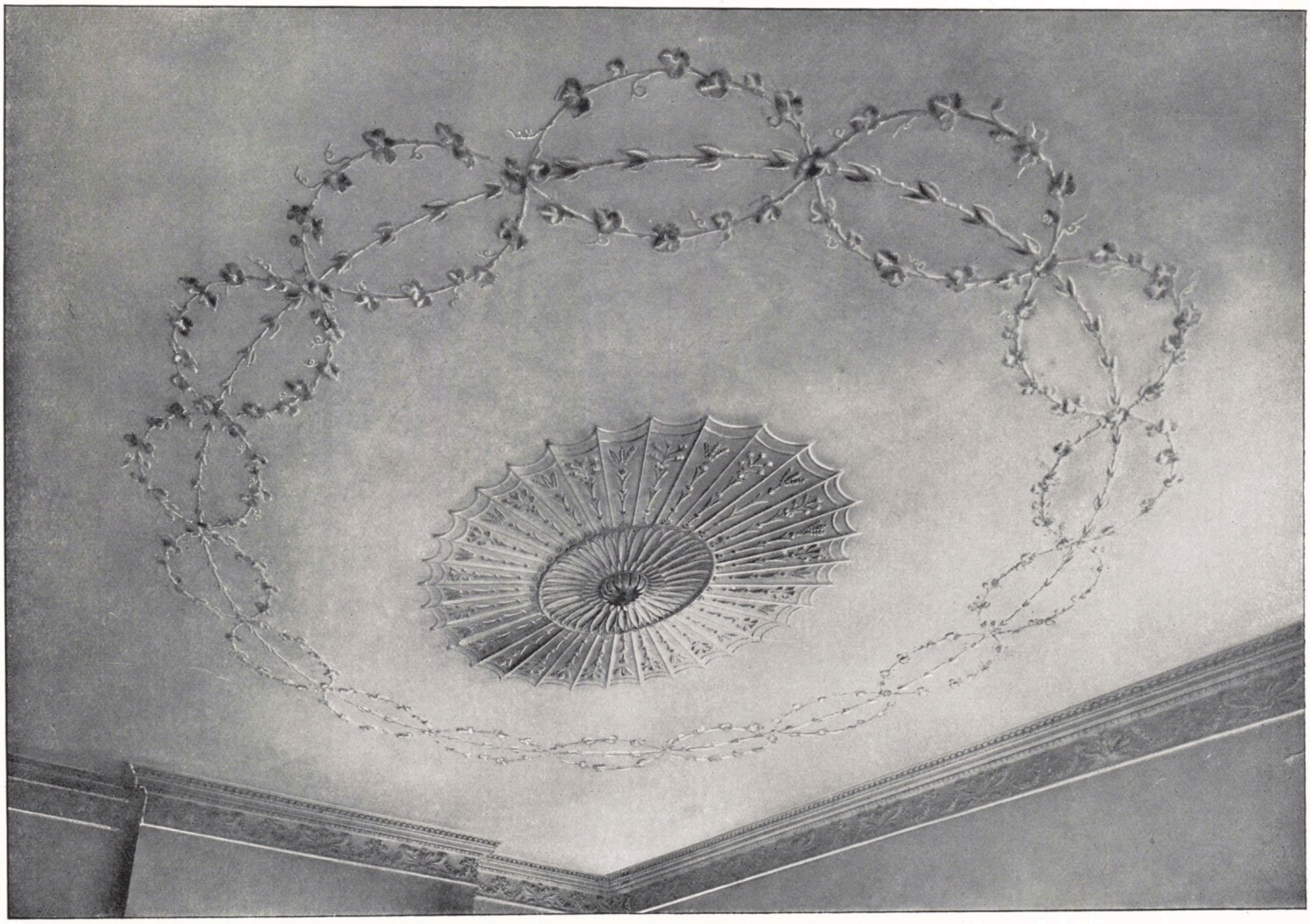
In contrast to the delicately-wrought iron balustrades with their cast lead panels, at least three staircases have remarkably fine balustrading composed of S-shaped wrought bar iron, with crinkled leaf ornaments (similar to hart's-tongue fern) banded at the centre. These occur at Clifton Hill House, the Royal Fort (Plate LXI.), and Arno's Court.

In Dowry Place, evidently not in its original position, is a projecting wrought-iron lamp support, semi-circular on plan. Each arm is composed of diminishing panels filled with S-shaped scrolls. The well for a square lamp now contains a modern fitting. A good lamp of the period is preserved in the Architectural Room at the Art Gallery.

The balustrading to the entrance doorway of the Royal Fort, with its lamp standards and extinguishers, is the most complete example in the City and fortunately is in an excellent state of preservation.

Mention has already been made of the number and variety of fanlights and door knockers (see page 156 and Plate LX.), hob and other grates. To these may be added lead rain-water heads, very few of which are in existence, the finest being at the Exchange.





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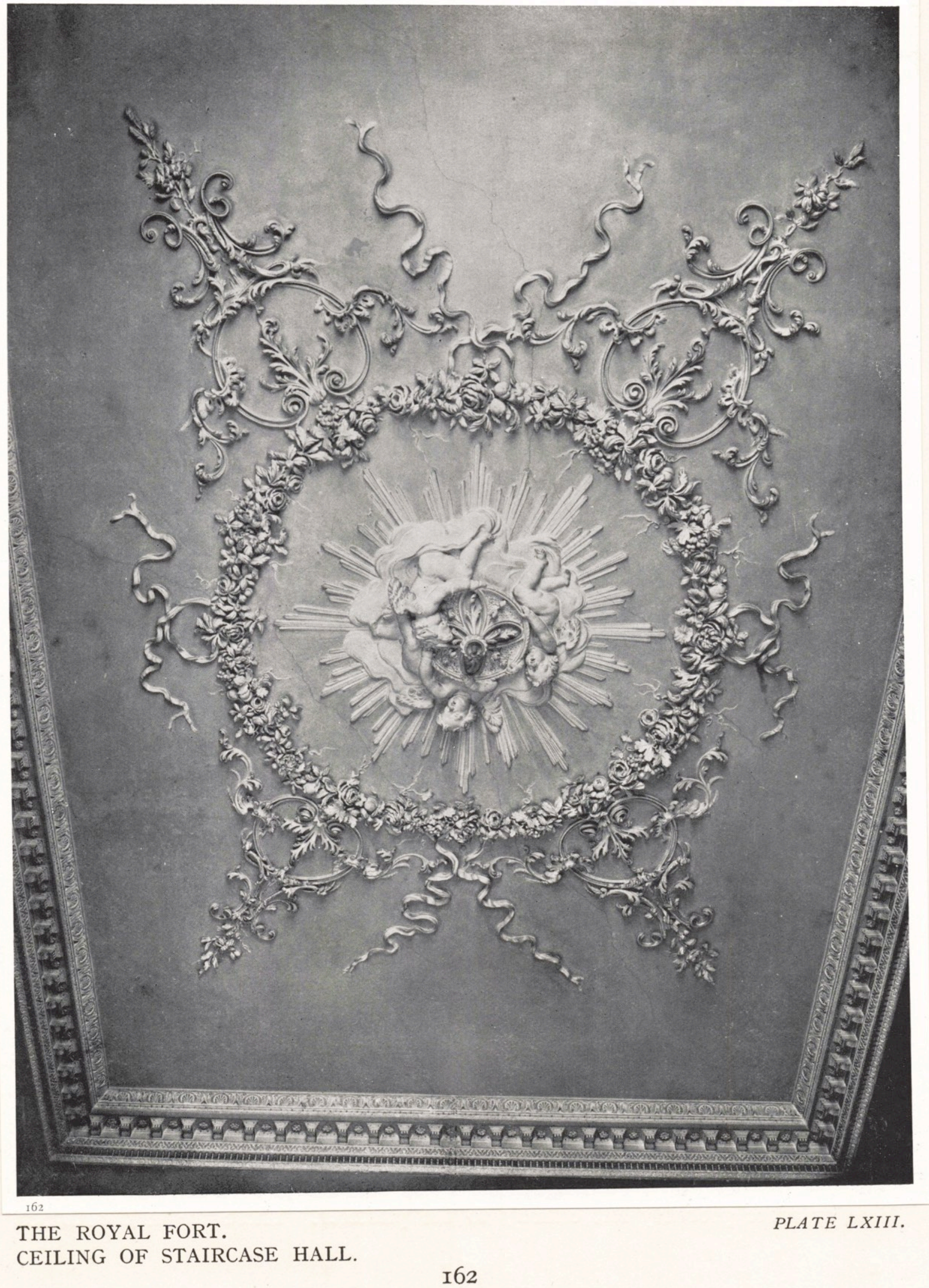
No. 33 CORN STREET. *PLATE LXII.*
PLASTER CEILING.

PLASTER-WORK

BEYOND the modelled and enriched plaster, to which references have already been made, the bulk of the plaster-work in Bristol is confined to the decoration of ceilings. The earliest example (of the eighteenth century) of any worth is in the chancel of St. Augustine's. Upon the 29th of July, 1708, a faculty was obtained for extending the east end of this church and for " adorning the ceiling." If such a document were not in existence we should consider the date of this ceiling to be at least half a century earlier, for the work is somewhat crude and follows the lines of the domestic examples carried out during the middle of the seventeenth century. Indeed, it is possible this is a copy of an earlier ceiling which may have extended the whole length of the nave. The ceiling, which is of the barrel form, is divided by two transverse ribs into six compartments. These panels contain oval medallions with reliefs of the evangelists and two other figures. The mouldings have leaf and other enrichments in conjunction with festoons and ribbon work.

Of the two remaining ceilings (other than those in secular buildings) allusion has been made to that at Christ Church. At St. Nicholas' the entire length and width of the building is spanned by a flat panel about 100 feet by 55 feet. The supporting cornice has consoles, between which are acanthus rosettes. The outer marginal panel, with hollowed angles, is frilled with a moulding following the lines of a Gothic trefoil. Between this panel and the inner one, at either end and at the centres, are shells and scrollwork, amongst which oak leaves intermingle. In the central medallion three cherubs, enveloped with clouds and rays, encircle the centre rose. The modelling of these whole figures is not particularly good, and they certainly look uncomfortable poised in mid-air. Eastwards and westwards of this centrepiece are three heads treated far more pleasingly. In the spandrels over the coffered arch enclosing the reredos the cherubs are wreathed with flower garlands and each carries a sheaf of palms. The date of this work is approximately 1765.

At Clifton Hill House there are several ceilings either designed by Isaac Ware or more probably left entirely to the plasterer. These are in the Rococo



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THE ROYAL FORT.
CEILING OF STAIRCASE HALL.

PLATE LXIII.

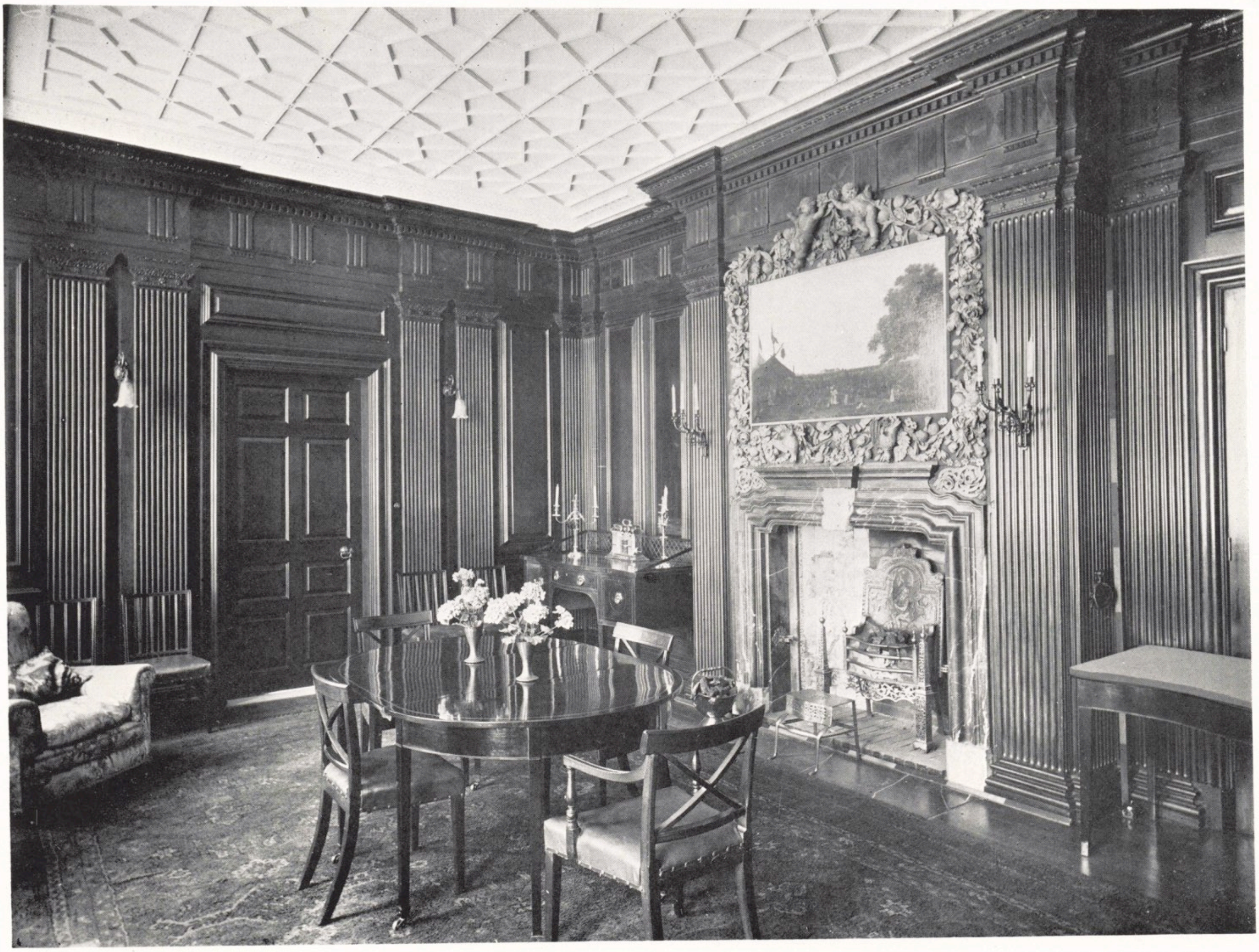
manner. The three bays of cross vaulting to the entrance vestibule have husk enrichments following the lines of the groins.

Wood's cross-vaulted entrance from High Street to the Markets also has some modelled plaster-work, but the most lavish use of plaster decoration is at the Royal Fort, where the mass of the work is in the Chinese Chippendale style. The centrepiece of the dining-room ceiling is an eagle with its prey. Here and in other ceilings of this house, especially where storks are introduced, the birds' necks are brought into prominence by wiring the plaster and allowing them to stand free of their surroundings. The walls of the staircase hall are covered from the ground floor level to the first floor ceiling with trailing vines upon which are birds and squirrels. Plate LXIII. shows the ceiling of the staircase hall.

At No. 15 Orchard Street the staircase walls from the ground to the first floor are similarly treated with boldly-modelled plaster-work. Three of the seven panels are filled with grapes, others have fruit and flowers, which monsters with barbed tails are greedily devouring. Birds and squirrels, grotesques and other heads are also introduced. Some other houses in Orchard Street have modelled plaster-work in the hall ceilings. Two or three ceilings at Arno's Court (Brislington) have enrichments similar to those at Clifton Hill House.

At No. 33 Corn Street is a late example in the Adam manner (Plate LXII.). The centre " fan " with its husks is surrounded by a circular line of husks threaded through floral circlets. The whole is a refined example in delicate relief.

At Nos. 27, 28 and 29 College Green the crowning cornices have deep plaster coves with well-modelled acanthus foliage. These are the most complete instances in Bristol of external coves being enriched in this manner.



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GOLDNEY HOUSE, CLIFTON.
DINING-ROOM.

PLATE LXIV.

ISOLATED EXAMPLES

WE have endeavoured as far as possible in this book to deal with the various examples in chronological order, but in illustrating the development of the work of the Eighteenth Century it has been necessary to include buildings which would fall naturally under the heading of "Isolated Examples." We have purposely omitted to mention a number of works which are of more than passing interest, partly in order to avoid confusion and sustain the sequence, and partly owing to considerations of space. A reference to individual houses worthy of note will be found in the street list at the end of the book.

CHURCH HOUSE. Four important houses of the period are grouped at Clifton Hill; of these Church House is the earliest. The central block, which is divided into five bays, has segment-headed windows to both floors; these have architraves and a single key. The centre division has a slight projection forwards, and the entrance doorway is framed with Ionic pilasters carrying a segmental pediment, in the tympanum of which is the date 1711. Over the crowning cornice the parapet is pierced with balusters, the bays of which correspond with the fenestration, and the skyline is broken by four excellent stone vases with pineapple terminals. The façade, which is faced with Bath stone, is well proportioned, but the scale of the front is for the time being lost owing to a number of the sashes being barless. Internally two or three rooms are panelled, but the principal feature of interest is the staircase, which is over 4 feet in width and has a fine segmental turn at the half-space landing. The balusters are of the Doric column variety, 1½ inches square, spaced 2 inches apart, and three to each tread. The newel at the foot of the staircase is composed of four clustered columns upon an urn-shaped base. The balusters, treads, and risers are of a hardwood, whilst the dado panelling is of deal.

CLIFTON HILL HOUSE. In close proximity to Church House is Clifton Hill House, built for Paul Fisher to the design of Isaac Ware in 1747. The ground floor plan and the garden front of this house are reproduced in Ware's *Complete Body of Architecture*, published some nine years later. Like the majority of buildings in this neighbourhood, the exterior is faced with Bath stone. Apart from the ground floor storey, which is rusticated, the windows are without architraves or keystones. The only form of enrichment is confined to the pediments crowning the entrance and garden fronts. In the tympanum of the pediment on the entrance front are the monograms of Paul and Mary Fisher and the date 1747. This building relies for its effect entirely upon its excellent proportions, and it is an admirable example of the dignity that may be obtained by absolutely simple methods. The projecting entrance, together with the wing to the right, are later additions. The south front has a basement storey with a double stairway to the garden level. The interior architraves to doorways and windows are freely enriched, and a number of the fire-places are of interest. Reference has been made to the modelled plastered ceilings and to the staircase.

CLIFTON COURT. The third house of this group is Clifton Court, built about the same date as the previous example. The general external arrangement of the centre block is similar to that at Clifton Hill House, but the crowning entablature is carried by four Ionic pilasters and the windows have architraves and pediments. Many additions and internal alterations have been made, and although some mantelpieces are not occupying their original positions, and naturally lose some of their interest by consequent alterations, they nevertheless retain much that is worthy of notice. In the room to the right of the entrance hall the overmantel has a shouldered picture panel with carved pendants of oak leaves and primroses. Fluted Ionic pilasters frame the square-headed opening between the front and rear rooms, which have excellent modillioned and dentilled cornices.

GOLDNEY HOUSE. The last of the group in the immediate neighbourhood is Goldney House. Unfortunately this house has suffered considerably from extensive alterations entirely out of keeping with the original building. The only features of interest remaining are a portion of the south front and the dining-room, which has been attributed to John Wood (of Bath). The original portion of the south front is certainly reminiscent of Wood, but it is questionable whether this is actually his work. The dining-room (Plate LXIV.), 16 feet 6 inches wide, has had an additional bay added to the eastern end, which now makes its length 25 feet. With the exception of the carving over the fire-place the whole of the woodwork is of mahogany.

The fluted Doric pilasters have enriched capitals, and between the triglyphs the metopes have stars and radial pateræ formed by inlays of ebony and various

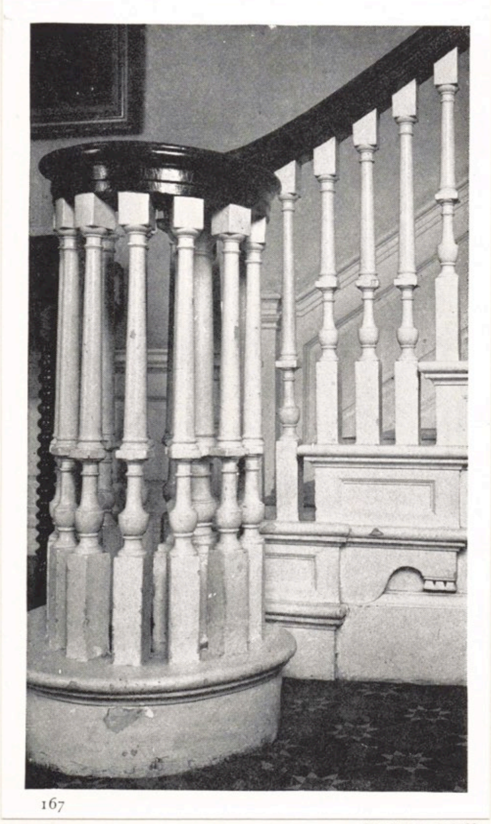

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PLATE LXV.

ST. JOSEPH'S CONVENT. STAIRCASE.

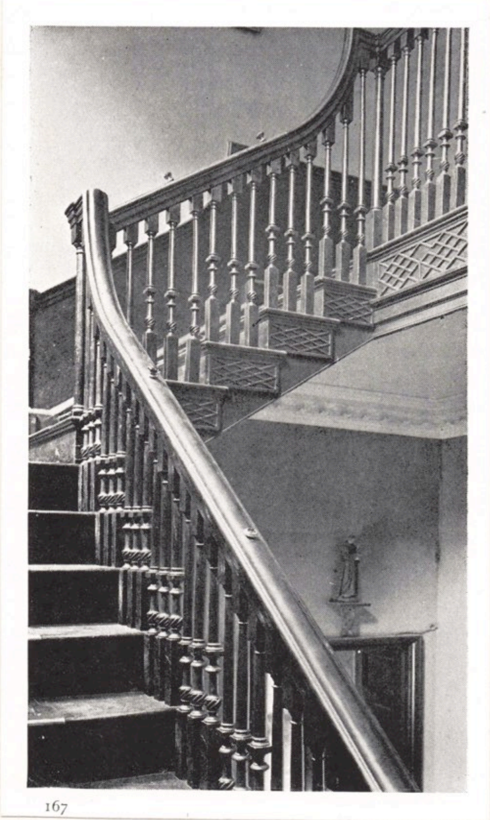

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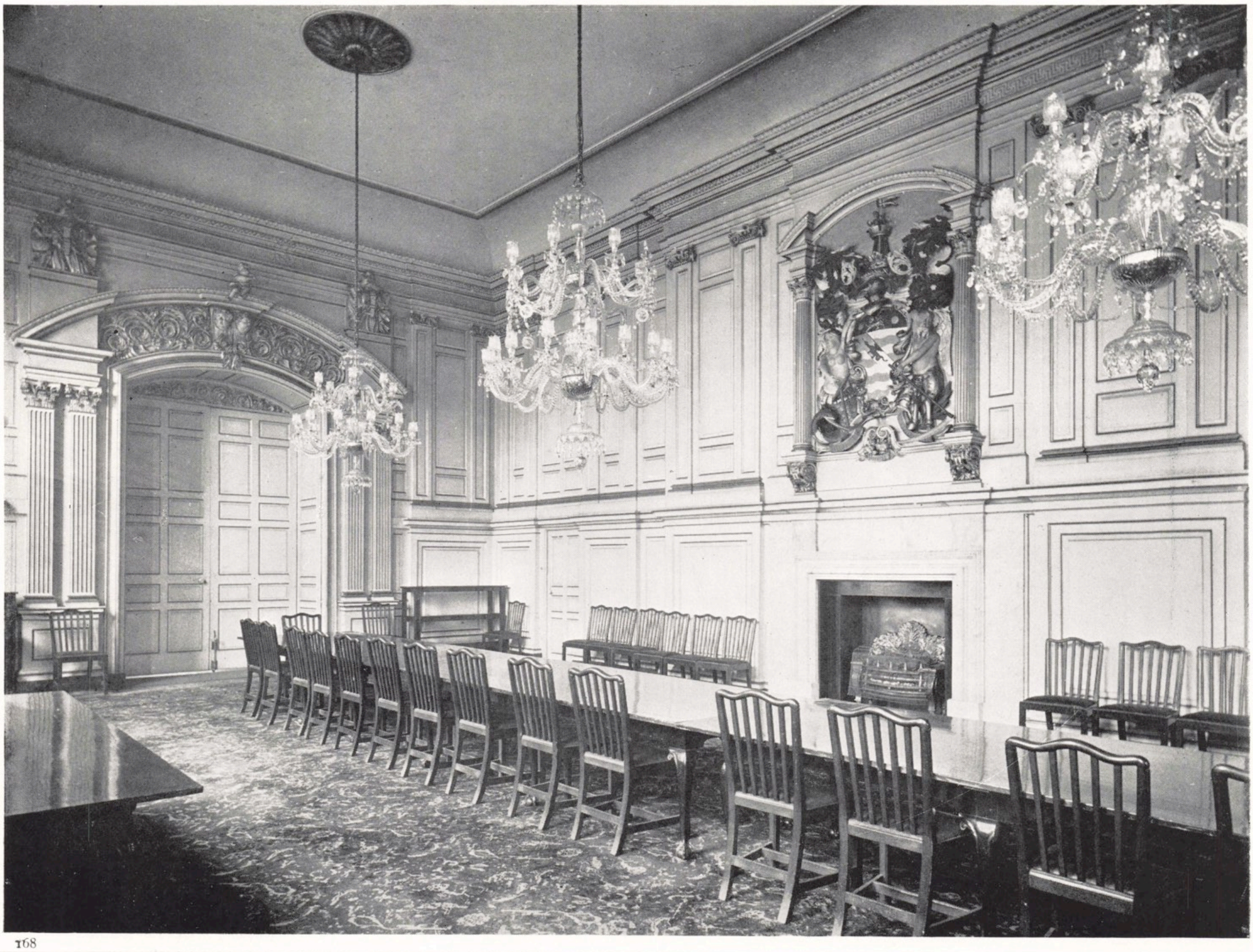
PLATE LXVI.

light woods. Above the dado the panels in one height have bolection mouldings. The carved surround with the amorine to the overmantel, although not of the finest quality, is of much interest and displays dead birds amongst fruit, flowers and hops. The ceiling, obviously not original, is an unfortunate introduction.

ST. JOSEPH'S CONVENT. At St. Joseph's Convent, Cornwallis Grove, there are three staircases of much interest. Plate LXV. shows the detail of the earliest with the delightful termination of the handrail upon a ring of balusters, the somewhat unusual treatment of the end of each stair with its ogee panel and the returned and continued nosing of the tread supported upon a shaped spandrel with its three guttæ. The balusters in this instance are 2 inches square with $1\frac{1}{2}$-inch spacing. In the second illustration (Plate LXVI.) the stairs are in oak with a mahogany handrail and delicately detailed balusters $1\frac{3}{4}$-inch square with $1\frac{3}{4}$-inch spaces. The fretted panels and string in the Chinese Chippendale manner have the lattice work $\frac{3}{8}$-inch wide, with $\frac{3}{8}$-inch



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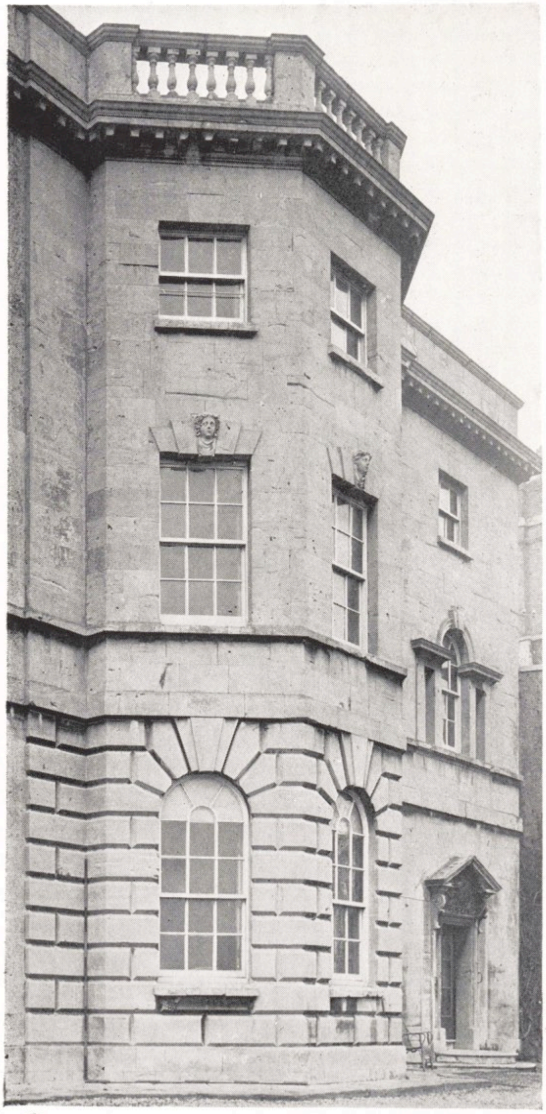
MERCHANT VENTURERS' HALL.
BANQUETING HALL.

PLATE LXVII.

projection. The third staircase is of stone with an iron balustrade with wrought-iron panels at intervals, the bars being $\frac{3}{4}$-inch by $\frac{1}{4}$-inch on the face.

MERCHANT VENTURERS' HALL. The Great Room, or Banqueting Hall, of the Merchant Venturers' Society in Prince Street is 48 feet 6 inches long, 26 feet 9 inches wide, and 23 feet in height (Plate LXVII.). The walls, panelled in pine, are now coloured cream and blue and portions of the work are gilded. The date of this room is 1720, but it is difficult to believe that the portion above the deep dado is the original treatment, for it certainly bears the impression of being the work of a less competent designer, and the juxtaposition of three orders of varying scales is unfortunate. The most satisfactory portion of the room is the entrance doorway with its coupled Corinthian pilasters and carved segmental frieze, whilst the three cut-glass chandeliers are the finest in the City.



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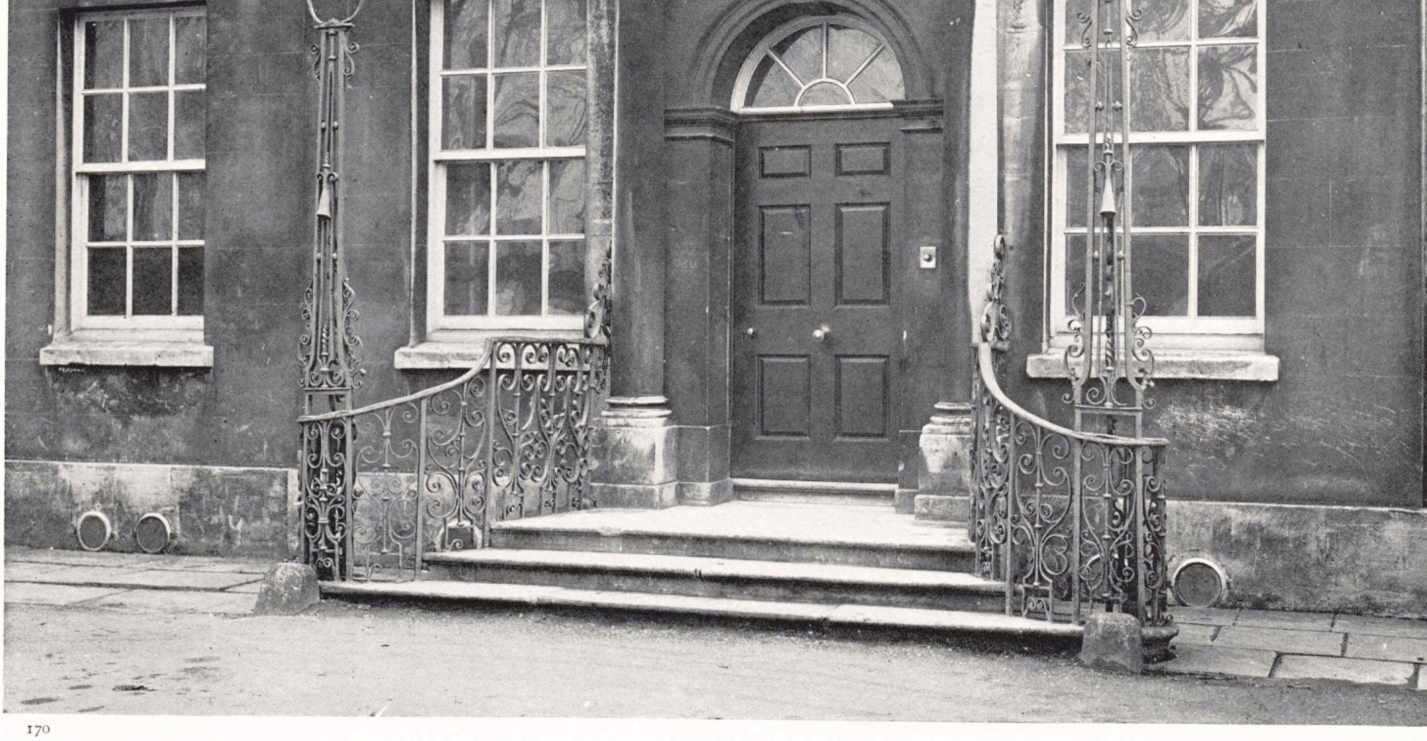
THE ROYAL FORT. *PLATE LXVIII.*
BAY TO GARDEN FRONT.

ROYAL FORT. The Royal Fort, Tyndall's Park, is a house of considerable interest. Completed about 1760, the building stands upon historic ground, occupying the site of one of the defensive strong points of Bristol in the Parliamentary Wars. The entrance doorway (Plate LXIX.) fortunately retains its wrought-iron balustrading, with lamp standards and extinguishers in a perfect state of preservation; the bar work in this instance exhibits very few twists.



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THE ROYAL FORT.
ENTRANCE DOORWAY.

PLATE LXIX.

The balustrading to the first floor staircase (Plate LXI.) also shows the simple lines of the scrollwork practically devoid of hammered enrichment. On the garden front is a fine three-storeyed bay (Plate LXVIII.). The lower stage is rusticated with semicircular-headed windows; the first floor window sills are continuous, and this frieze-like treatment is valuable in giving a base to the upper stage. The value of contrast between the plain stonework and the rusticated portion is very noticeable, and the introduction of the voussoirs to the first floor window heads, together with the exquisitely carved heads is very telling, more so in reality than appears in the illustration.

Reference has been made already (under "Plaster-work") to the lavish use of modelled and enriched plaster throughout this house. In addition to this form of decoration the dining-room has some excellent pendants in carved wood, which contain a huntsman's cap, horn, and whip, together with flint-locks, powder flasks, and woodcocks, interspersed with oak leaves and acorns. A number of the rooms contain interesting fire-places, but the dining-room one in particular is overloaded with Rococo work.

THE GREEK REVIVAL

DURING the second half of the eighteenth century a great deal of research work was undertaken by Stuart and Rivett and the Brothers Adam. Their subsequent publications dealing with the architecture of Ancient Greece steadily influenced architectural design, and eventually Greek orders entirely supplanted Roman. Between 1803 and 1812 Lord Elgin brought to England the marbles now known as the Elgin marbles. These must have impressed such men as Sir Robert Smirke, Sir John Soane, Professor Cockerell and H. L. Elmes, whose works were modelled upon Greek motifs; whereas Sir William Chambers strongly upheld and based his designs upon Anglo-Palladian lines.

Throughout the eighteenth century two rival schools existed, the Classicists being opposed by the Gothic revivalists, under the leadership of Pugin.

We have already pointed out that the bulk of the work carried out in Bristol during the eighteenth century was designed and executed by craftsmen, and that the architect as a designer only was the exception. With the opening years of the nineteenth century the architect, as distinct from the "Architect and Builder," became firmly established, and the reputation of one Bristolian in particular, E. W. Godwin, was not confined to his native city.

To mention first important works in the city by distinguished men, the Council House was erected to the design of Sir Robert Smirke, R.A., who in the façade adopted his favourite Order, the Greek Ionic. The entrance doorway, of impressive proportions, is flanked by two three-quarter Ionic columns. The bays on either side are similarly treated, but that pilasters are substituted for columns. Between the ground and first floor windows an enriched frieze is introduced, and the crowning parapet, recessed over the end bays, contains coats-of-arms. The central figure of Justice is by the Bristol sculptor Baily.

Smirke's Council Chamber is a room of dignified proportions, the centre compartment being defined by Ionic pilasters and transverse beams; over this square the flat ceiling is pierced by a circular cornice, above which is a lantern that effectively lights the room. Smirke also designed St. George's Church, Brandon Hill. The interest in this building is confined to the entrance front with its Greek Doric portico and the charming little bell cupola which rises from a square base. The drum or circular portion of the cupola is divided into bays by pilasters which carry an unbroken entablature surmounted by a ribbed dome. This façade gains tremendously from its elevated position and its fine flight of approach steps arranged in three sets. Erected in 1823, the cost was £7,000. Bristol is fortunate in possessing three works by Professor Cockerell, the architect of the superb Taylor and Randolph Building at Oxford, erected 1840-45. One of his earliest public works was the Bristol Philosophical and Literary Institution, now the Freemasons' Hall, Park Street. In 1829 he designed Holy Trinity Church, Hotwells, the south entrance of which is a particularly pleasing note. The panelled concave recess with its doorway and window is well framed beneath a pediment, though exception might be taken to the abrupt finish of the wide pilasters minus their bases. The bell turret or cupola is a happy introduction that adds considerably to the design.

In 1832 Cockerell was appointed Architect to the Bank of England, and subsequently he designed a number of branch banks. The façade of the local branch in Broad Street follows very closely upon the lines of the one at Liverpool. In both instances the Greek Doric is used, an Order that is most expressive of strength, and from this sense of security is admirably adapted for the purpose of inspiring confidence. A just criticism has been made as to the similarity of the two entrances, one of which gives access to the Manager's apartments. Undoubtedly the entrance to the Banking Hall should have been handled in such a manner that its use was beyond question. Apart from this, the façade is extraordinarily expressive of its purpose and its details are characteristic of its author.

The Commercial Rooms, Corn Street, a building which has been attributed to James Linnell Bond (an architect of repute during the first half of the nineteenth century) was designed in 1810 by C. A. Busby, of London, whose plans were accepted in competition. The " Grand Coffee Room " is 60 feet by 40 feet by 25 feet high. A feature of this room is the lantern light supported by twelve caryatides. Externally, the figures over the pediment, expressive of Bristol, Commerce, and Navigation (recently restored), together with the bas-reliefs, are by J. G. Bubb, of London.

Coming to the work by local men, the Royal Western Hotel (now the Hydro), College Place, was opened in April, 1839, the architect being G. S. Pope. The front, which is 173 feet in length, has a portico of twelve fluted Ionic columns, stopped at either end by projecting pavilions. At the second floor level the Corinthian Order is introduced at the centre and in the pavilions, and, like the Ionic, it embraces two storeys. To the right of the building there was a gallery for carriages 240 feet long and a bazaar ride of equal length; unfortunately, a recent fire has destroyed this portion. Pope also designed St. Mary's-on-the-Quay, the central feature of the west façade of which is an adaptation of the Corinthian Order, from the circular monument to Lysicrates, to that of a pedimented portico.

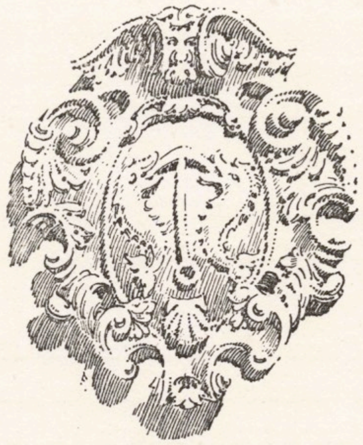
The Victoria Rooms, designed by Charles Dyer, is an admirable exposition of the Greek Corinthian adapted to the requirements of a modern building.

The northern side of Queen Square, rebuilt after the riots of 1831, is the earliest attempt to introduce Greek details into a block of any size. Although the endeavour to interpret and impart the new style is interesting, it is self-evident that the designer was hampered by insufficient data and a paucity of details. The continuous range of cast-iron balconies to the first floor level cuts into the divisional pilasters; this mutilation might have been avoided by sacrificing a short length of each balcony.

In various parts of the city and suburbs are to be found a number of buildings displaying Greek motifs ; two or three houses in Richmond Hill and others at Clifton Park have the refined detail and correct profiles of this period.

Worcester House and Clifton Park House are particularly interesting. Worcester Terrace is a fine block, although in its composition its units are unfortunately divided. The verticality obtained by the range of pilasters to the first and second storeys is stabilised by the small entablature over the first floor window heads and the continuation of the second floor window sills. The attic stage, with its unbroken and flat moulded cornice, adds to the severity of a scheme that presents a dignified whole.

In strong contrast to Worcester Terrace is Vyvyan Terrace, where Ionic columns are introduced to the centre block and between the pilastered terminations. The fault here is that one emotion follows another too quickly and the value of contrast is overlooked. The introduction of balconies is valuable in proclaiming the dwelling, a sense that is lacking in the former example, which savours more of the commercial type of building.



Architects and Craftsmen of the Eighteenth Century who carried out work in Bristol.

Allen, James, *Architect and Carver.*
St. Thomas's Church, 1793.
Prepared design in the Greek style for St. Paul's Church, Portland Square.

Banister, George, *Carver,* College Street.

Beach and Powell, *Patent iron fanlight manufacturers,* Denmark Street and St. Stephen's Avenue.

Bridges, James, *Architect.*
St. Nicholas' Church, 1768.
Bristol Bridge, 1768.

Court Bros., William and C.
Altar Table, Christ Church, 1791.

Dyer, Charles.
Prepared designs for Squares and Terraces on the Tyndall's Park site.
Victoria Rooms.

Edney, William.
Redcliff Gates.

Elton, John.

Foster, James, *Monumental Mason and Chimney-piece Maker,* Orchard Street.

Fry, Peter, *Carpenter,* Upper Maudlin Street.
Sounding Board for Christ Church, 1816.

Gibbs, James (of Aberdeen), 1682–1754.
Monument to Edward Colston, All Saints' Church.

Architects and Craftsmen—*continued.*

GRIFFIN, JOHN.
Ornament plasterer of the Exchange.

HAGUE, DANIEL, *Architect and Builder, Mason and Architect, City Mason,* Wilder Street.
St. Paul's Church, Portland Square, under the direction of the Rev. Dr. Small, 1794.

HALFPENNY, WILLIAM (*alias* MICHAEL HOARE).
Coopers' Hall, King Street, 1744.
Submitted designs for Infirmary and Exchange, perspective of Queen Square, Hotwells, and Drawbridge.

HENWOOD, LUKE, *Architect,* College Street.

JONES AND BILLING, *Chimney-piece and Composition Ornament Manufacturers,* St. Augustine's Back.

LEWIS, D., *Metal Fanlight Maker,* Charlotte Street, St. Paul's.

MITCHELL, JOHN (of London), *Carpenter.*
St. Peter's Reredos, 1697, and re-seating of St. Peter's.

PATY, JAMES.
Christ Church Quarter Jacks, 1728.

PATY, JAMES.
Interior of Theatre Royal, King Street, 1766.

PATY, THOMAS.
Prepared a design for a Cupola on Old Tower of St. Nicholas'.
Market House for Corporation.
St. Michael's Church, 1775.
Ornament Carver of the Exchange, 1783.

PATY, WILLIAM.
Christ Church, 1790.
Christ Church Reredos and Christening Font.

RYSBRACK.
Statue of William III., Queen Square.
Figure of Edward Colston, All Saints' Church.
Cherubs' Heads, Redland Green Chapel.

Architects and Craftsmen—*continued.*

STRACHAN, JOHN.
Started practice about 1730.
Redland Court, 1730.
St. Michael's Hill House, 1730.
Redland Green Chapel, 1743.

VANBRUGH, SIR JOHN (London).
King's Weston House, 1714.

WARE, ISAAC (London).
Clifton Hill House, 1747.

WOOD, HENRY, *Architect and Builder,* College Place.
Succeeded William Paty in 1801.

WOOD, JOHN (Bath), 1704–1754.
Corn Exchange, 1743.
Markets, 1745.
Exchange Tavern.

WYATT, JAMES.
Prepared a design for a great Crescent on the Tyndall's Park site.

List of Streets and Buildings containing examples of Eighteenth or early Nineteenth Century Architecture, or in which some work of architectural interest may be found.

---

*Albemarle Row, Hotwells.
Alfred Hill, Kingsdown.
Alfred Place, Kingsdown.
Alfred Place, Redcliff.
*All Saints' Church.
*Arno's Court.
Avon Street.
*Bank of England Branch, Broad Street.
Beaufort Place, St. James's.
Bellevue, Constitution Hill.
Berkeley Crescent.
Berkeley Place.
*Berkeley Square.
Bishop Street, St. Paul's.
Brecknock Lane, St. James's.
Bridge Street.
Broadmead.
*Broad Plain, St. Philip's.
Broad Street.
Brunswick Place.
*Brunswick Square.
*Caledonia Place, Clifton.
Caroline Place.
Caroline Row, Hotwells.
Castle Street.
Chapel Row.
Charles Place, Hotwells.
Charles Street, St. James's.
Charlotte Street, Brandon Hill.
Cheese Lane.
Cherry Lane, St. James's.
*Christ Church, City.
*Church House, Clifton.
Clift House, Ashton Gate.
*Clifton Court.
*Clifton Grove.
Clifton Hill.
*Clifton Hill House.
Clifton Park.
*Clifton Wood House.
*College Green.
College Place.
*College Street, College Green.
*Colonnade, Hotwells.
*Colston Almshouses, St. Michael's Hill.
Colston Parade, St. Augustine's.
Colston Parade, Redcliff Hill.
*Commercial Rooms, Corn Street.
*Coopers' Hall, King Street.
Corn Street.
Cornwallis Crescent.
Cornwallis Grove.
Cornwallis Place.
*Cote, Westbury-on-Trym.
*Council House.
*Counterslip Chapel.
Culver Street, St. Augustine's.
Cumberland Place.
Dighton Street, St. Paul's.
Dove Street, Montague Hill.
*Dowry Parade.
*Dowry Square.
Duke Street, St. James's.
Earl Street, St. Paul's.

Ellbroad Street.
Eugene Street, St. James's.
*Exchange.
Freeland Place, Hotwells.
*Freemasons' Hall, Park Street.
Fremantle Square, Kingsdown.
Frog Lane, Frogmore Street.
Frogmore Street.
*Gay Street, Stokes Croft.
Gloucester Street.
*Goldney House.
*Granby Hill, Hotwells.
Granville Place.
Great George Street, Park Street.
*Guinea Street, Redcliff Hill.
Harford Street.
Harley Place, Clifton.
Hillgrove Street, Stokes Croft.
*Holy Trinity Church.
Hope Chapel Hill, Hotwells.
Hope Square, Hotwells.
Horse Fair.
Host Street.
Hotwell Road.
Jamaica Street.
James's Street, St. James's.
John Street.
*Joy Hill, Hotwells.
*Kingsdown Parade.
*King Square.
*King Street.
*King's Weston House.
*Lansdown Road, Victoria Square, Clifton.
*Lewin's Mead Meeting House.
Lodge Street.
Lower Arcade, Broadmead.
Lower College Street, St. George's Road.
Lower College Green.
Lower Lamb Street, College Green.
*Markets, Corn Street.
Marlborough Hill, Kingsdown.
Marlborough Street.
Merchant Street, Broadmead.
*Merchant Tailors' Almshouses, Merchant Street.
*Merchant Venturers' Almshouses, King Street.
*Merchant Venturers' Hall.
Meridian Place, Clifton.
Milk Street, Horsefair.
Montague Hill, Kingsdown.
Montague Place, Kingsdown Parade.
Montague Street.
Old Bread Street.
*Old City Library, King Street.
Old King Street.
*Old Market Street.
*Orchard Street, St. Augustine's.
Oxford Street, Paul Street.
*Paragon, Clifton.
Park Place, St. Michael's.
Park Row.
Park Street.
Partition Street.
Paul Street, St. Michael's Hill.
Peter Street.
Philip's Street, Bath Street.
Portland Place.
*Portland Square.
Portland Street, Kingsdown.
Prince Street.
Prince's Buildings, Clifton.
Princess Row.
Pritchard Street.
Queen's Parade, Brandon Hill.
Queen's Road, Clifton.

*Queen Square.
Redcliff Hill.
Redcliff Parade, Redcliff Hill.
Redcliff Street.
Redcross Street.
*Red Lodge, Park Row.
*Redland Court.
*Redland Green Chapel.
Redland Green Vicarage.
Richmond Terrace, Queen's Road, Clifton.
Rodney Place.
*Royal Fort.
*Royal York Crescent, Clifton.
Salmon Street, Kingsdown.
Saville Place.
*Settlement House, Broad Plain.
*Sion Hill, Clifton Down.
Somerset Square.
Somerset Street, Montague Hill.
South Green Street.
Southwell Street, Kingsdown.
Spring Hill, King Square.
St. Augustine's Parade.
*St. George's, Brandon Hill.
St. George's Road.
St. James's Parade.
*St. James's Square.
St. John's Church, Broad Street.
*St. Joseph's Convent, Cornwallis Grove.
St. Mary-le-Port Church.
*St. Mary-le-Port Street.
St. Mary's-on-the-Quay.
*St. Mary Redcliff Church.
*St. Michael's Hill.
*St. Michael's Park.
*St. Nicholas' Church.
St. Paul's Street.
*St. Peter's Church.
*St. Thomas's Church.
St. Thomas's Street.
St. Vincent's Parade, Hotwells.
Stokes Croft.
*Stokes Croft School.
*Tailors' Court, Broad Street.
Tankard's Close, St. Michael's.
*Temple Church.
Temple Street.
The Hydro, College Green.
*The Mall, Clifton.
Thomas Lane, St. Thomas's.
Thomas Street, Kingsdown.
Tower Street.
Tower Street, Temple.
Trenchard Street.
Trinity Street.
Union Street.
*Unity Street, College Green.
*Upper Arcade.
*Upper Berkeley Place, Brandon Hill.
Upper Lamb Street.
*Victoria Rooms, Clifton.
*Vyvyan Terrace, Clifton Park.
Wellington Terrace.
Wells Street, Frogmore Street.
Welsh Back.
*West Mall, Clifton.
Windsor Terrace.
Wine Street.
*Worcester Crescent.
York Place, Brandon Hill.
York Place, Tottenham Place.

* Of particular interest.

N.B.—Most of the streets give access to numerous courts and alleys, and often these "places" are of interest if only from the grouping of roofs and chimneys.

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GLOSSARY OF TERMS*

Abacus. The upper member of the capital of a column.

Acanthus. A plant whose leaves conventionally treated form the lower portion of the Corinthian capital.

Arcade. The series of apertures or recesses.

Architrave. *See Diagram, page* 14.

Architrave of a Door or Window. A collection of members and mouldings round either, used for the decoration of the aperture.

Arch Mouldings. The series of mouldings forming the decoration of an arch.

Arris. The intersection or line on which two surfaces of a body forming an exterior angle meet each other.

Attic Storey. A term frequently applied to the upper storey of a house when the ceiling is square with the sides, to distinguish it from garrets.

Bolection Mouldings. Mouldings which project beyond the surface of a piece of framing.

Ball Flower. An ornament resembling a ball inclosed in a flower of a circular shape, the three petals of which form a cup round it. It is usually placed in a hollow moulding, and is considered one of the chief characteristics of the decorated period of Gothic architecture.

Balustrade. A parapet or projecting fence formed of balusters, sometimes employed for real use, and sometimes merely for ornament.

Base of a Column. *See Diagram, page* 14.

Battening. The fixing of battens to walls for the reception of the laths on which the plaster is to be laid.

Bead. A moulding whose section is circular.

Capital. *See Diagram, page* 14.

Caryatides. Figures of females used instead of columns for the support of an entablature. They were used at the Erechtheum at Athens.

Cased. A term signifying that the outside of a building is faced or covered with materials of a better quality.

Cavetto. A hollowed moulding, whose profile is the quadrant of a circle.

Chamfer. The arris of anything originally right-angled cut aslope or bevelled.

Clerestory. The upper vertical division of the nave, choir, and transepts of a church. It is clear above the roof of the aisles.

Coffer. A sunk panel in vaults and domes, and also in the soffits or under side of cornices, and usually decorated in the centre with a flower; but the application of the term is general to any sunk panel in a ceiling or soffit.

Column. *See Diagram, page* 14.

Compo. The name of the material used for making imitation carved-work for frames, etc., made of glue and whiting. It is short for composition.

Cornice. Any moulded projection which crowns or finishes the part to which it is affixed, as the cornice of an Order. *See Diagram, page* 14.

Corona. A member of the cornice, with a broad vertical face, and usually of considerable projection. The solid out of which it is formed is commonly recessed upwards from its soffit, and this part by the English workmen is called the drip, because it facilitates the fall of rain from its edge, by which the parts below it are sheltered.

Cove. Any kind of concealed moulding or vault, but the term in its usual acceptation is the quadrantal profile between the ceiling of a room and its cornice.

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* Compiled mainly from Gwilt's *Encyclopædia of Architecture.*

GLOSSARY OF TERMS—*continued.*

Cross-banded. A term applied to handrailing, which is said to be cross-banded when a veneer is laid upon its upper side, with the grain of the wood crossing that of the rail.

Cross Vaulting. That formed by the intersection of two or more simple vaults.

Cupola. A spherical roof, rising like an inverted cup over a circular or multangular building.

Cyma. A moulding taking its name from its contour resembling that of a wave, being hollow in its upper part and swelling below.

Dado. The die, or that part of the pedestal of a column between the base and the cornice. Large rooms are sometimes decorated with base, dado, and cornice representing a pedestal, and the term dado is often applied to the whole.

Dentils. Tooth-like ornaments occurring originally in the Ionic and Corinthian cornices.

Die of a Pedestal. The part included between the base and the cornice.

Dog-tooth. An ornament resembling its name, specially occurring in Early English work.

Dripstone. Also label, and hood-mould, is a projecting moulding in Gothic architecture placed over the heads of doorways, windows, archways, etc., generally for the purpose of throwing off the rain.

Eaves. The lower portion of a roof projecting beyond the face of the wall.

Entablature. *See Diagram, page* 14.

Entasis. A delicate and almost imperceptible swelling of the shaft of a column, to be found in almost all the Grecian examples.

Fenestration. A design in which the windows are arranged to form the principal feature.

Fillet. A narrow flat band, lintel, or annulet, used for the separation of one moulding from another.

Fluting. The vertical channelling on the shaft of a column.

Frieze. *See Diagram, page* 14.

Gable. The triangular portion of a wall, marked by the enclosing line of roof (in classic architecture it is called a pediment).

Jambs. The sides of an aperture which connect the two sides of a wall.

Keystone. The centre stone of an arch.

Lintel. A piece of timber or stone that covers an opening, and supports a weight above it.

Modillions. The projecting brackets in the Corinthian cornice.

Module. A measure which may be taken at pleasure to regulate the proportions of an Order, or the disposition of the whole building. The diameter or semi-diameter of the column at the bottom of the shaft has usually been selected by architects as their module, and this they subdivided into parts or minutes.

Offset. The horizontal projection from the faces of the different parts of a wall where it increases in thickness.

Pier. A solid between the doors and windows of a building, also the solid support from which an arch springs. In a bridge the pier next the shore is usually called an abutment pier.

Pendentive. A curved triangular piece of vaulting which brings the square or polygonal area below to the circular form of the dome above.

Pilaster. An anta or square pillar, projecting about one-sixth of its breadth from the wall, and of the same proportion as the Order with which it is used.

Pulvinated. A frieze whose face is convex in profile is said to be pulvinated.

Rococo Style. A debased application of Renaissance features.

Shaft. *See Diagram, page* 14.

Triglyphs. The channels which occur in the frieze of a Doric entablature.

Tympanum. The triangular space within the raking cornices of a pediment.

Volute. The scroll or spiral occurring in the Ionic and Corinthian capitals.

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